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AUCTION IN NEW YORK
19 & 20 SEPTEMBER
SALE N11275

SESSION I (LOTS 501-674)
19 SEPTEMBER 2023
11:00 AM
IMMEDIATELY FOLLOWING
VESTIGES OF ANCIENT CHINA

SESSION II (LOTS 675-884)
20 SEPTEMBER 2023
9:00 AM

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SESSION I

NEW YORK
19 SEPTEMBER 2023
11 AM
LOTS 501–674

Mrs. Barbara Jean and Mr. Lester A. Levy
Barbara Jean 及 Lester A. Levy 伉儷

BARBARA AND LESTER LEVY - COLLECTING WITH PLEASURE AND STYLE

愛藏· 樂藏

Barbara and Lester Levy were the quintessential 'collector' couple. She, bright and always cheerful, with a sharp eye for beauty and a love of surrounding them both with objects of fascination; he, quiet and yet acutely observant, missing nothing. Lester's business, based in Dallas, Texas, took him around the world and Barbara often travelled with him opening his eyes to the cultural side of the exotic places they visited. In Hong Kong they visited the gallery of Patrick and Ellen Wang in the Mandarin Hotel where Lester noticed a photograph of a horse that turned out to be one of Patrick's champions. Lester, too, loved horses, and a friendship of shared passions was born.

They would visit Hong Kong to see the auctions, buy pieces with Patrick and Ellen's guidance, and always share time at the races. Together they focussed on small and elegant early Qing Imperial wares that they lived with decorating the library of their charming home in La Jolla, California. The choice was always based on quality, but the pieces had to 'chime' with each other and create an overall decorative 'whole' that became the room they most enjoyed entertaining in. It was Barbara's meeting with Ron Longsdorf that spurred her own special focus on the surprisingly fine wares of the late Qing reigns, often associated with the Dowager Empress Cixi, with whom, as a successful and dynamic woman herself, she clearly identified. The collection grew to such a level that she and Lester created their own secret 'gallery' for the group – a secret place where only the most honored guests were brought to share the scintillating colours and dazzling array.

Levy 伉儷志趣相投，是一對模範收藏家夫婦。Barbara 似乎渾身充滿耗之不竭的熱情和力量，並且擁有敏銳的審美觸覺；Lester 則生性較為安靜，但溫和的笑意掩不住洞悉一切的犀利眼神。Lester 的公司总部设在德克萨斯州的达拉斯市，他經常因公幹而环游世界，Barbara 经常和他一起旅行，讓他領會到認識一個地方的文化的重要性。Lester 當初在香港吉慶堂看到了一張駿馬的照片，於是向主人王延慶先生和他的太太問詢，結果發現其正是王先生的冠軍馬。Lester 也同樣熱愛馬，四人就這樣結下緣分，對馬匹的喜愛更是加深了這段奇妙的友誼。

Levy 伉儷會去香港觀看拍賣會，在王延慶先生和他的太太的指導下購買藏品，並總會一起參與賽馬比賽。他們專注於小而優雅的清初官窯瓷器，並用這些瓷器來裝飾他們位於加州拉霍亞家中的圖書館。他們始終基於質量來做選擇，但這些藏品必須相互「協調」，而創造一個「整體」，因此那裏成為他們最喜歡的房間。正是 Barbara 與 Ronald Longsdorf 的結識激發了她自己對於清末精美的瓷器的關注，此類瓷器常常與慈禧太后聯繫在一起，Barbara 與慈禧太后同樣作為成功而充滿活力的女性而產生共鳴。Levy 伉儷的收藏不斷擴大，以至於她和Lester 為此特別建造了自己的秘密「畫廊」——只有最尊貴的客人才有機會進入，並有幸欣賞到夫婦二人精美絕倫的藝術收藏。

501

A RARE INCISED WHITE-GLAZED BISCUIT 'DRAGON' DISH
MARK AND PERIOD OF HONGZHI

the base with a six-character mark in underglaze blue within a double circle
Diameter 7⅞ in., 20 cm

PROVENANCE

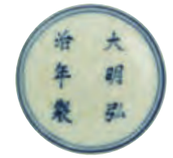
Sotheby's Hong Kong, 2nd May 2000, lot 605.

Compare a dish of the same size in the British Museum, illustrated in Jessica Harrison-Hall, *Ming Ceramics. Catalogue of Late Yuan and Early Ming Ceramics in the British Museum*, London, 2001, pl. 7:3. Smaller examples include one (16.2cm diameter) in the Metropolitan Museum of Art, New York, illustrated in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 155, and another (18.5cm) in the National Palace Museum, Taiwan, illustrated in *Porcelain of the National Palace Museum. Monochrome Ware of the Ming Dynasty*, vol. 2, Hong Kong, 1968, pls 2-2c. For a fragment of a Hongzhi dish with biscuit-fired dragon design from the Ming imperial kiln site, see *Porcelain from the Ming Dynasty Imperial Kilns at Jingdezhen*, Beijing, 2009, pl. 102.

$ 20,000-30,000

明弘治　白釉素胎雲龍趕珠紋盤
《大明弘治年製》款

來源
香港蘇富比2000年5月2日，編號605



502

A LARGE YELLOW-GLAZED BOWL
MARK AND PERIOD OF HONGZHI

the base with a six-character mark in underglaze blue within a double circle
Diameter 7¾ in., 19.8 cm

PROVENANCE

Sotheby's London, 10th June 1997, lot 40.

The present bowl is notable for its large size and luminous, soft yellow glaze. Compare a similar bowl in the Museum of Far Eastern Antiquities, illustrated in *Oriental Ceramics. The World's Greatest Collections*, vol. 8, 1982, pl. 91. Another example of the same size as the present lot was sold at Christie's New York, 23rd March 2018, lot 723.

Smaller examples, measuring approximately 18.5cm diameter, include one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain,* Hong Kong, 1999, pl. 38; and another in the Percival David Collection, now in the British Museum, London, illustrated in Margaret Medley, *Illustrated Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art*, London, 1973, no. A558.

$ 30,000-50,000

明弘治　黃釉大盌
《大明弘治年製》款

來源
倫敦蘇富比1997年6月10日，編號40

503

A RARE BLUE AND WHITE 'AUSPICIOUS CHARACTERS' JAR MARK AND PERIOD OF JIAJING

the base with a six-character mark in underglaze blue
Height 8⅝ in., 21.9 cm

PROVENANCE

Collection of T.T. Tsui (1940-2010).
Orientique, Hong Kong, 2nd July 2010.

Jiajing mark and period jars with this distinctive Daoist-inspired decoration are relatively rare. See a closely related pair, previously in the collection of Mr. and Mrs. Alfred Clark and included in the Oriental Ceramic Society exhibition *Ming Blue and White*, London, 1946, cat. no. 71, sold in our London rooms, 7th June 1993, lot 49; another jar, previously in the collection of H. Treitel, was included in *Ausstellung Chinesischer Kunst* [Exhibition of Chinese Art], Berlin, 1929, cat. no. 712.

$ 8,000-12,000

明嘉靖　青花福壽康寧紋罐
《大明嘉靖年製》款

來源
徐展堂 (1940-2010) 收藏
古慶堂，香港，2010年7月2日

504

A COPPER-RED AND UNDERGLAZE-BLUE 'DEER AND LINGZHI' MEIPING QING DYNASTY, KANGXI PERIOD

Height 8½ in., 21.5 cm

PROVENANCE

Collection of Alfred Schoenlicht (d. 1955), by 1929.
Sotheby's London, 13th December 1955, lot 121.
Bluett & Sons Ltd., London.
Collection of Wilfrid Ariel Evill (1890-1963).
Sotheby's London, 30th November 1965, lot 71.
Bluett & Sons Ltd., London.
Nystad Oude Kunst, The Hague.
Marchant, London.

EXHIBITED

Ausstellung Chinesischer Kunst [Exhibition of Chinese Art], Berlin, 1929, cat. no. 815.
Museum of Fine Arts, Boston, prior to 1955 (on loan).

$ 8,000-12,000

清康熙　青花釉裡紅壽録長春紋梅瓶

來源
Alfred Schoenlicht (1955年逝) 收藏，於1929年已入藏
倫敦蘇富比1955年12月13日， 編號121
Bluett & Sons Ltd.，倫敦
Wilfrid Ariel Evill (1890-1963) 收藏
倫敦蘇富比1965年11月30日，編號71
Bluett & Sons Ltd.，倫敦
Nystad Oude Kunst，海牙
馬錢特，倫敦

展覽
《Ausstellung Chinesischer Kunst》，柏林，1929年，編號815
波士頓美術館，波士頓，1955年之前（借展）

505

A BLUE AND WHITE 'EIGHT AUSPICIOUS EMBLEMS' FOLIATE-RIM DISH MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double circle
Diameter 5⅞ in., 14.9 cm

PROVENANCE

Orientique, Hong Kong, 6th January 1999.

$ 6,000-8,000

清雍正　青花八吉祥紋花式盤
《大清雍正年製》款

來源
吉慶堂，香港，1999年1月6日

506

A FINE AND RARE BLUE AND WHITE 'FLORAL' CIRCULAR BOX AND COVER MARK AND PERIOD OF KANGXI

the base with a six-character mark in underglaze blue (2)
Diameter 6⅝ in., 16.8 cm

PROVENANCE

Collection of John A. Pope (1906-1982).

Circular blue and white boxes bearing Kangxi reign marks are extremely rare and no other example of this design appears to be published. A related box of the same size, with a denser design of prunus and butterflies, sold in our Hong Kong rooms, 8th October 2008, lot 2571; and a smaller (13.5cm diameter) example with a figural scene, formerly in the Edward T. Chow Collection, was sold twice in our Hong Kong rooms, 25th November 1980, lot 109 and 14th November 1989, lot 73.

$ 40,000-60,000

清康熙　青花花卉紋蓋盒
《大清康熙年製》款

來源
約翰・A・波普 (1906-1982) 收藏

507

A FINE AND RARE RESERVE-DECORATED CAFÉ-AU-LAIT 'SANDUO' BOWL MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double circle
Diameter 4¾ in., 12 cm

PROVENANCE

Collection of Lorant J. Goldschlager (1900-1990).
Christie's London, 4th June 1973, lot 201.
Marchant, London.
Property of a Gentleman.
Christie's London, 15th June 1998, lot 150.

Compare a similar bowl sold in our Hong Kong rooms, 28th April 1992, lot 243, now in the Nezu Museum, Tokyo, illustrated in *Nezu Bijutsukan zōhin sen: Kōgei hen / Catalogue of Selected Masterpieces from the Nezu Collections: Decorative Art,* Tokyo, 2001, pl. 104. The same technique was also used for a dish of Yongzheng mark and period in the Palace Museum, Beijing, with three fish reserved in white on a café-au-lait ground, illustrated in *Kangxi, Yongzheng, Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 242, pl. 71; as well as a larger Yongzheng mark and period 'hibiscus and chrysanthemum' bowl, also reserved on a café-au-lait ground, first sold in our London rooms, 9th June 1987, lot 298, and later as part of the Meiyintang Collection in our Hong Kong rooms, 3rd April 2012, lot 8.

$ 40,000-60,000

清雍正　米黃地堆白三多紋盌
《大清雍正年製》款

來源
Lorant J. Goldschlager (1900-1990) 收藏
倫敦佳士得1973年6月4日，編號201
馬錢特，倫敦
紳士收藏
倫敦佳士得1998年6月15日，編號150

508

A PAIR OF CAFÉ-AU-LAIT-GLAZED OGEE-FORM BOWLS
SEAL MARKS AND PERIOD OF QIANLONG

the base of each with a six-character seal mark in underglaze blue (2)
Diameter 6¼ in., 15.9 cm

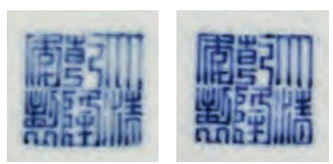
PROVENANCE

Sotheby's Hong Kong, 27th-28th April 1993, lot 99.

$ 30,000-50,000

清乾隆　米黃釉折腰盌一對
《大清乾隆年製》款

來源
香港蘇富比1993年4月27至28日，編號99



509

A FINE CAFÉ-AU-LAIT-GLAZED BOWL
MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double circle
Diameter 4¾ in., 12 cm

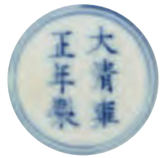
PROVENANCE

Collection of John F. Triepel (1899-1985).
Sotheby's New York, 22nd March 1995, lot 253.
Marchant, London, 12th June 1995.

$ 20,000-30,000

清雍正　米黃釉盌
《大清雍正年製》款

來源
John F. Triepel (1899-1985) 收藏
紐約蘇富比1995年3月22日，編號253
馬錢特，倫敦，1995年6月12日



510

AN EXTREMELY RARE CAFÉ-AU-LAIT-GROUND IRON-RED 'DRAGON' DISH MARK AND PERIOD OF YONGZHENG

清雍正　米黃地礬紅彩雲龍紋盤
《大清雍正年製》款

the base with a six-character mark in underglaze blue within a double square
Diameter 5¼ in., 13.4 cm

This dish is striking for its rare combination of iron-red enamels on a café-au-lait ground. The design follows earlier Kangxi period dishes, such as one with an iron-red dragon on a white ground, illustrated in *Yuci yizhen / Treasures of Imperial Porcelain*, Hangzhou, 2011, pp 26-27; and is also related to a group of Kangxi period 'dragon' dishes in underglaze blue and white slip on café-au-lait grounds, such as one in the British Museum, London, illustrated in Soame Jenyns, *Later Chinese Porcelain*, London, 1971, pl. XIII, and another formerly in the Goldschlager Collection, sold at Christie's London, 4th June 1973, lot 190.

Only a small number of Yongzheng dishes of this type are known. Compare a closely related example, formerly in the E. T. Hall Collection, included in the exhibition *Iron in the Fire. The Chinese Potters' Exploration of Iron Oxide Glazes*, Ashmolean Museum, London, 1988, cat. no. 81, and sold at Christie's Hong Kong, 28th May 2021, lot 2931, from the Yidetang Collection. Two pairs of dishes of this type have sold at auction: the first at Christie's Hong Kong, 1st October 1991, lot 846; the second in the same rooms, 30th May 2005, lot 1470.

$ 80,000-120,000

511

A MING-STYLE COPPER-RED 'THREE FISH' STEM BOWL
MARK AND PERIOD OF YONGZHENG

the interior of the stem with a six-character mark in underglaze blue
Diameter 6⅜ in., 16 cm

PROVENANCE

Orientique, Hong Kong, 13th January 2010.

Designs created through red-glaze silhouettes originated in the early Ming dynasty and are best known from the Xuande (1426-35) period, but the technique had already been developed during the Yongle reign (1403-24), when silhouettes of animals and fish were used in combination with underglaze-blue designs; see an example excavated from the late Yongle stratum of the Ming imperial kiln site, illustrated in *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong Museum of Art, Hong Kong, 1989, cat. no. 38.

Compare several published Yongzheng period examples, including one illustrated in John Ayers, *Chinese Ceramics, The Koger Collection*, London, 1985, pl. 97; and another from the T.Y. Chao Collection, included in the exhibition *Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong Museum of Art, Hong Kong, 1978, cat. no. 75, sold in our London rooms, 8th July 1974, lot 280 and then again in our Hong Kong rooms, 19th May 1987, lot 264. Compare also a closely related example, previously in the Meiyintang Collection, sold in our Hong Kong rooms, 8th April 2013, lot 36.

$ 20,000-30,000

清雍正　釉裏紅三魚紋高足盌
《大清雍正年製》款

來源
吉慶堂，香港，2010年1月13日

512

AN INCISED YELLOW-GLAZED 'FLORAL' DISH
MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double circle
Diameter 4½ in., 11.4 cm

PROVENANCE

Sotheby's London, 18th November 1998, lot 964.

$ 8,000-12,000

清雍正　黃釉暗刻纏枝花卉紋盤
《大清雍正年製》款

來源
倫敦蘇富比1998年11月18日，編號964

513

A RARE RU-TYPE MEIPING
SEAL MARK AND PERIOD OF YONGZHENG

the base with a six-character seal mark in underglaze blue
Height 11¼ in., 28.6 cm

PROVENANCE

Sotheby's New York, 22nd-23rd March 1999, lot 382.

From the first year of his reign, the Yongzheng Emperor commissioned items from the Palace Workshops, effecting change in its output. Antiques in the Palace Collection were used as standards for quality, models for archaistic designs and as inspiration for innovation. Simplicity of form and absence of decoration were stylistic trends introduced by Tang Ying, Superintendent of the Imperial kilns in Jingdezhen, and also endorsed by the Emperor.

The fresh modernity of this *meiping*, with its subtly cracked bluish-gray glaze imitating the treasured Ru wares of the Northern Song dynasty and its generously swelling form, is an excellent example of the deceptive minimalism that would have demanded the highest level of aesthetic conception and technical mastery from the potters.

Compare a *meiping* of the same size and profile, described as applied with a Guan-type glaze, sold in our Hong Kong rooms, 29th April 1997, lot 579.

$ 100,000-150,000

清雍正　仿汝釉梅瓶
《大清雍正年製》款

來源
紐約蘇富比1999年3月22至23日，編號382

514

AN EXCEPTIONALLY RARE MING-STYLE BLUE AND WHITE 'DRAGON' BOWL
QING DYNASTY, QIANLONG PERIOD, DATED TO THE 7TH YEAR, CORRESPONDING TO 1742

the base with a six-character *Kang zihao qi nian yang* (a sample made in the seventh year by Kang) mark in underglaze blue
Diameter 5⅜ in., 14.4 cm

PROVENANCE

Christie's Hong Kong, 29th April 2002, lot 628.

The present bowl is exceptionally rare and belongs to a small group of imperial Qianlong period porcelains that reveal the names of their craftsmen assumed to be samples submitted to the court. The six-character inscription on the present bowl reads: 'A sample made in the seventh year by Kang', corresponding to 1742. A related eight-character mark reading '*Gu zihao pi liu nian hua yang*' (A sample with the decorative pattern made in the sixth year by Gu), inscribed on the base of a blue and white 'phoenix' dish in the Shanghai Museum, is illustrated by Wang Qingzheng et. al., *Underglaze Blue and Red: Elegant Decoration on Porcelain of Yuan, Ming and Qing*, Hong Kong, 1993, pl. 179, where the author also mentions an underglaze blue example in the Palace Museum, Beijing, bearing an inscription stating it was made by 'He' on the 25th year of Qianlong, illustrated in Sun Yue, 'Qing dai yuyao ciqi de xinshi 'guanyang' sheji yu shiyong [The design and use of new 'imperial sample' for imperial kiln porcelain in Qing Dynasty], *Art Panorama*, vol. 12, 2021, fig. 11. Compare also two further porcelain 'samples' in the collection of the Palace Museum, Beijing: the first, an incised 'dragon' dish bearing an eight-character inscription reading: '*Wu ershiwu hao shiqi nian yang*', suggesting it was made by 'Wu' in the 17th year of Qianlong; and the second a clair-de-lune-glazed dish inscribed '*Chun zihao qi nian pi yang*' (A sample made by Chun in the 7th year of the reign), illustrated Sun Yue, *op. cit.*, fig. 13.

The design closely follows Ming dynasty bell-shaped bowls of the Jiajing period, such as one in the National Palace Museum, Taipei, illustrated in *Minji Meihin Zuroku* [Illustrated Catalogue of Important Ming Porcelains. Jiajing, Longqing and Wanli], vol. III, Tokyo, 1978, pl. 14. Bowls of this design and form were also produced bearing more standard Qianlong seal marks, such as one sold alongside the present bowl at Christie's Hong Kong, 29th April 2002, lot 629.

$ 30,000-50,000

清乾隆七年（1742年） 青花雲龍趕珠紋盌
《康字號七年樣》款

來源
香港佳士得2002年4月29日，編號628

515

A FINE AND RARE MING-STYLE YELLOW-GROUND AND UNDERGLAZE-BLUE HANDLED CUP
MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double circle
Width across handles 4 in., 10.3 cm

PROVENANCE

Sotheby's London, 10th June 1997, lot 100.

$ 100,000-150,000

清雍正　黃地青花仙芝花卉紋雙耳盃
《大清雍正年製》款

來源
倫敦蘇富比1997年6月10日，編號100

This exquisite cup with its crisp butterfly handles and tiers of *lingzhi* and floral blooms, belongs to a select group of wares from Yongzheng period that celebrate both tradition and innovation. While the form and design of this cup closely follow prototypes of the early Ming period, the brilliant lemon-yellow ground adds a sense of contemporaneity to the piece. This stunning glaze was an innovation of the Yongzheng period that was first introduced to the potters at Jingdezhen in 1728 when Tang Ying was appointed resident manager of the Imperial kilns.

Cups of this form and with a lemon-yellow ground are unusual, although two were sold in our London rooms, the first, 9th June 1992, lot 299, and again 15th May 2013, lot 172; the second, 10th June 1997, lot 100. See also two other closely related cups, but slightly smaller in size, one sold in our Hong Kong rooms, 29th April 1997, lot 703; the other sold most recently in our London rooms, 4th November 2020, lot 1.

For the prototype of this design, see a Xuande mark and period cup recovered from the waste heaps of the Imperial kiln factory in Jingdezhen, and included in the exhibition *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong Museum of Art, Hong Kong, 1989, cat. no. 47.

516

AN EXTREMELY RARE BLUE AND WHITE 'SHOU MEDALLION' MEIPING MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double circle
Height 8⅛ in., 20.6 cm

PROVENANCE

Offered at Sotheby's Hong Kong, 5th November 1997, lot 1447.

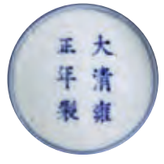
This blue and white vase represents the innovative design of porcelains during the Yongzheng period. From the beginning of his reign, the Emperor took a keen interest in the work of various imperial manufactories in his empire, particularly the Imperial kilns at Jingdezhen where artistic direction was led by his personal taste.

Yongzheng vases of this design are extremely rare, and only one closely related example in *doucai* is known. Formerly in the W.W. Winkworth Collection, it was first sold in our London rooms, 12th December 1972, lot 121 and was later part of the British Rail Pension Fund, sold in our Hong Kong rooms, 16th May 1989, lot 68. It was most recently sold at Christie's Hong Kong, 29th May 2007, lot 1464A. Compare also a related blue and white *meiping* of similar size, but decorated with prunus scrolls after a Ming prototype, from the Qing Imperial Collection, illustrated in *Qinghua youlihong / Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, pl. 73.

$ 80,000-120,000

清雍正　青花團花壽字紋梅瓶
《大清雍正年製》款

來源
上拍於香港蘇富比1997年11月5日，編號1447



517

AN EXCEPTIONALLY RARE BLUE AND WHITE THREE-TIERED TRIPOD BOX AND COVER MARK AND PERIOD OF KANGXI

the base with a six-character mark in underglaze blue (4)
Height 7⅜ in., 18.7 cm

PROVENANCE

Sotheby's Hong Kong, 20th May 1981, lot 754.
Marchant, London.
Collection of Albert (1927-2022) and Pearl (1927-2018) Nipon.
Sotheby's Hong Kong, 2nd November 1994, lot 135.
Marchant, London, 12th October 1995.

$ 150,000-250,000

清康熙　青花團鳳紋獸足三層蓋盒
《大清康熙年製》款

來源
香港蘇富比1981年5月20日，編號754
馬錢特，倫敦
Albert (1927-2022) 及 Pearl (1927-2018) Nipon 伉儷收藏
香港蘇富比1994年11月2日，編號135
馬錢特，倫敦，1995年10月12日

This present box with its phoenix design and formal diaper borders showcases an exciting combination of archaism and innovation in Kangxi imperial porcelain. Throughout the Kangxi period, the imitation of porcelain from previous dynasties was one of the key themes in the production of the imperial kilns. The form of this box originates from an ancient lacquer prototype, but tiered porcelain boxes can also be traced back at least to the mid-Ming dynasty. Two three-tiered boxes of the mid-late Ming period are found in the collection of the Palace Museum, Beijing. The first, attributed to the Zhengde period, resting on a ring foot and painted with figures in landscapes, is illustrated in Geng Baochang ed., *Qinghua youli hong (zhong) / Blue and White Porcelain with Underglazed Red (II)*, Shanghai, 2000, pl. 52; the second, attributed to the Wanli period, similarly resting on a ring foot but decorated with floral sprigs in cartouches against a geometric pattern ground, is illustrated in *Zhongguo taoci quanji / The Complete Works of Chinese Ceramics*, vol. 12, Shanghai, 1999, pl. 197 (accession no. 故00145733).

The top of the present cover is decorated with a meticulously drawn phoenix roundel which is a pattern also found on other Kangxi imperial wares. See for example, a cup of Kangxi mark and period, illustrated in Chen Runmin ed., *Qing Shunzhi Kangxi chao qinghua ci* [Blue and White Porcelain from Qing Shunzhi and Kangxi Period], Beijing, 2005, pl. 158. However, it is unusual for the design to be contained within formal borders, as seen on the present piece, which further enhances the circular form of the entire box. Similarly, the hare-shaped feet are also extremely rare and make references to the bear-form feet commonly seen on Han archaic bronzes, see several examples of gilt bronze *zun* illustrated in *Zhongguo qingtongqi quanji* [Complete Collection of Chinese Bronzes], vol. 12, Beijing, 1998, pls 39–45.

Compare a related polychrome box and cover with an archaistic pattern of *kui* dragons between similar diaper borders on a yellow ground, of Kangxi mark and period, sold in our London rooms, 8th June 1993, lot 83. Similarly resting on three bear-shaped feet, it was perhaps formerly also a tiered box, now with some missing tiers. See another related Kangxi example with a dragon design but with a ring foot, illustrated in Chen Runmin, *op.cit.*, pl. 187.

本品蓋盒，素雅精緻，蓋頂作團鳳紋，邊沿飾錦紋，盡顯康熙御瓷慕古、創新之巧思。康熙一朝，仿效前代瓷珍乃御窯要務之一。此件取形自古代漆器，然多層瓷盒亦可溯至明中期。比明中晚期三層瓷盒兩件，藏北京故宮博物院，其一，斷代正德，呈圈足，繪山水人物，錄耿寶昌編，《青花釉里紅（中）》，上海，2000年，圖版52；其二，斷代萬曆，亦不設三足，作錦地開光折枝花卉，錄《中國陶瓷全集》，卷12，上海，1999年，圖版197（編號故00145733）。

蓋頂正中團鳳紋翎羽精美，另有康熙御瓷採用，可比一盃，康熙年款，錄陳潤民編，《清順治康熙朝青花瓷》，北京，2005年，圖版158。此件僅於邊沿飾錦紋，留白慷慨，非比尋常。三足作兔形，尤為殊罕，惟漢代銅器多見熊形足，可比《中國青銅器全集》所載鎏金銅尊數例，卷12，北京，1998年，圖版39-45。

另比一素三彩蓋盒，紋飾格局頗似，作黃地錦邊夔龍紋，康熙年款，售於倫敦蘇富比1993年6月8日，編號83，同設獸形三足，或原為多層，現已散佚；及一康熙龍紋圈足類例，錄陳潤民前述出處，圖版187。

518

518

A DOUCAI 'PEACH' DISH
MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double circle
Diameter 5⅞ in., 15 cm

For a closely related Yongzheng mark and period example, similarly decorated with peaches, butterflies and rockwork, see one sold in our Hong Kong rooms, 3rd October 2018, lot 3654.

$ 10,000-15,000

清雍正　鬪彩壽桃紋盤
《大清雍正年製》款

519

519

A DOUCAI 'PHOENIX' DISH
SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Diameter 7⅝ in., 19.4 cm

$ 12,000-15,000

清乾隆　鬪彩夔鳳穿花紋盤
《大清乾隆年製》款

520

A DOUCAI 'DOUBLE LOTUS' DISH
MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double circle
Diameter 8¼ in., 21 cm

PROVENANCE

Collection of Mrs. and Mr. Peter W. (1932-2017) Scheinman.
Christie's New York, 23rd March 1995, lot 124.

A pair of Yongzheng dishes of this pattern was sold in our Hong Kong rooms, 12th October 2021, lot 41. See also a similar dish in the National Palace Museum, Taipei, included in the *Illustrated Catalogue of the Ch'ing Dynasty Porcelain*, vol. 1, Tokyo, 1980, pl. 92.

$ 15,000-25,000

清雍正　鬪彩寶相並蒂蓮紋盤
《大清雍正年製》款

來源
翟恩溝 (1932-2017) 伉儷收藏
紐約佳士得1995年3月23日，編號124

521

A RARE DOUCAI 'BIRTHDAY' DISH MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double circle
Diameter 8¼ in., 20.9 cm

PROVENANCE

Collection of T.T. Tsui (1940-2010).
Orientique, Hong Kong, 2nd July 2010.

LITERATURE

The Tsui Museum of Art: Chinese Ceramics IV, Qing Dynasty, Hong Kong, 1995, cat. no. 133.

The present *doucai* 'birthday' dish of Yongzheng mark and period is extremely rare and no other example seems to be published, although Kangxi mark and period examples of this type are known. The motifs adorning this dish brim with auspicious meaning indicating it was clearly intended as a birthday gift. The type is traditionally associated with the large scale birthday celebrations for the Kangxi Emperor's 60th birthday in 1713, and in anticipation of his 70th birthday in 1723, had the Emperor not died unexpectedly a few months before.

The closely related decoration and style of the present dish to Kangxi mark and period 'birthday' dishes suggest that the dish would have been produced during the very beginning of Yongzheng's reign as he ascended the throne following the Kangxi Emperor. For a Kangxi mark and period example, see one sold in these rooms, 23rd March 2022, lot 256.

$ 40,000-60,000

清雍正　鬪彩鶴壽延年圖盤
《大清雍正年製》款

來源
徐展堂 (1940-2010) 收藏
古慶堂，香港，2010年7月2日

出版
《徐氏藝術館：陶瓷IV，清代》，香港，1995年，編號133

522

A FINE DOUCAI 'MAGPIE AND PRUNUS' CONICAL BOWL
MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double circle
Diameter 7⅝ in., 19.5 cm

PROVENANCE

Nagatani, Inc., Chicago, 1st November 1946.
Collection of Stephen Junkunc III (d. 1978).
Christie's New York, 21st September 1995, lot 257.

Exquisitely painted with two magpies, flowering camellia and prunus branches, this present bowl embodies the Yongzheng Emperor's great passion for exacting designs and innovative shapes, insistence on outstanding quality and his advocacy of portents of good fortune. The precision of the cobalt penciled lines, which give texture to the birds and trees, and the harmonious arrangement of the motif reveal the craftsmen's mastery of techniques and materials as a direct result of the Emperor's personal patronage.

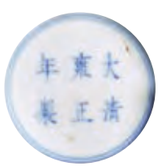
A bowl and cover of this type in the Shanghai Museum, Shanghai, is illustrated in Lu Minghua, *Qingdai Yongzheng – Xuantong guanyao ciqi* [Qing dynasty official wares from the Yongzheng to the Xuantong reigns], Shanghai, 2014, pl. 3-20, where the author mentions two further examples in the Shanghai Museum, but one lacking its cover, p. 46; another in the Palace Museum, Beijing, is published in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 223; and a third, in the British Museum, London, is illustrated in R.L. Hobson, *The Later Ceramic Wares of China*, London, 1925, pl. LV, fig. 1. See also a bowl with cover sold in our London rooms, 1st November 1966, lot 127; and another from the Pilkington Collection sold in our Hong Kong rooms, 5th April 2016, lot 55.

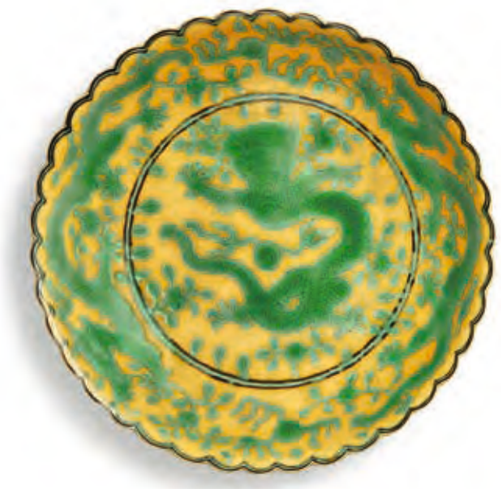
The design on this piece is filled with auspicious symbolism. The magpie (*xique*) is known as the bird of joy, as its name is homophonous with the word for joy (*xi*), as well as a carrier of good omen. In the 18th century, this bird acquired great significance, as according to legend the founder of the Manchu dynasty was the son of a celestial maiden who became pregnant after consuming a red berry that a magpie had dropped on her robe.

$ 40,000-60,000

清雍正　鬪彩喜上眉梢圖笠式盌
《大清雍正年製》款

來源
Nagatani，芝加哥，1946年11月1日
史蒂芬・瓊肯三世收藏 (1978年逝)
紐約佳士得1995年9月21日，編號257





524

A FINE AND SMALL YELLOW-GROUND AND UNDERGLAZE-BLUE 'LANÇA' BOWL MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double square
Diameter 3⅝ in., 9.3 cm

PROVENANCE

Sotheby's Hong Kong, 27th April 1999, lot 506.

Inspired by Chenghua period design, the present example is exceptionally rare. Two pairs of similar Yongzheng bowls but lacking the pale-yellow ground were sold in our Hong Kong rooms, the first on 7th April 2015, lot 3677 and the second on 6th April 2016, lot 3633. For a Chenghua period bowl of similar design, see one included in the exhibition *The Emperor's Broken China: Reconstructing Chenghua Porcelain*, Sotheby's, London, 1995, cat. no. 86.

$ 20,000-30,000

清雍正　黃地青花蓮托梵文小墩式盌
《大清雍正年製》款

來源
香港蘇富比1999年4月27日，編號506

523

A PAIR OF YELLOW-GROUND GREEN-ENAMELED 'DRAGON' FOLIATE-RIM DISHES SEAL MARKS AND PERIOD OF QIANLONG

the base of each with a six-character seal mark in underglaze blue (2)
Diameter 5¼ in., 13.3 cm

PROVENANCE

Orientique, Hong Kong, 26th April 2005.

$ 20,000-30,000

清乾隆　黃地綠彩趕珠龍紋花口小盤一對
《大清乾隆年製》款

來源
吉慶堂，香港，2005年4月26日

525

A RARE DOUCAI 'DRAGON AND PHOENIX' DOUBLE-GOURD VASE
QING DYNASTY, 18TH CENTURY
Height 11⅞ in., 30.2 cm

PROVENANCE
Sotheby's Hong Kong, 26th October 2003, lot 4.
Orientique, Hong Kong.

It is extremely rare to find *doucai* double-gourd vases decorated with dragon and phoenixes, although the motif can be found on *meiping*-shaped vases, including one sold in these rooms, 5th November 1977, lot 246; another sold in our London rooms, 12th June 1990, lot 341. A *doucai meiping*, also decorated with similar design, attributed to the Yongzheng period, was included in the *Catalogue of the International Exhibition of Chinese Art 1935-6,* Royal Academy of Arts, London, 1935, cat. no. 2177.

$ 50,000-70,000

清十八世紀　鬪彩龍鳳紋葫蘆瓶

來源
香港蘇富比2003年10月26日，編號4
古慶堂，香港

526

A CELADON-GLAZED DRUM-SHAPED VASE SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Height 6½ in., 16.5 cm

$ 30,000-50,000

清乾隆　粉青釉鋪首耳鼓式罐
《大清乾隆年製》款

527

A PAIR OF CLAIR-DE-LUNE-GLAZED DISHES MARKS AND PERIOD OF YONGZHENG

the base of each with a six-character mark in underglaze blue within a double square (2)
Diameter 5¼ in., 13.4 cm

PROVENANCE

English Private Collection.
Sotheby's London, 10th June 1997, lot 74.

Compare a pair of similar dishes from the Zhuyuetang Collection, included in the exhibition *Shimmering Colours. Monochromes of the Yuan to Qing Periods: The Zhuyuetang Collection*, Art Museum, Chinese University of Hong Kong, Hong Kong, 2005, cat. no. 72. Another pair, originally sold in our Hong Kong rooms, 17th November 1975, lot 130 and included in the exhibition *Imperial Chinese Porcelain, Ceramics and Works of Art*, Marchant, London, 2013, cat. no 27, was subsequently sold separately, one at Christie's New York, 14th September 2017, lot 732 and the other in our Hong Kong rooms, 29th April 2022, lot 3501.

$ 20,000-30,000

清雍正　天藍釉盤一對
《大清雍正年製》款

來源
英國私人收藏
倫敦蘇富比1997年6月10日，編號74

528

528

A BROWN-GLAZED BOWL
SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Diameter 7 in., 18 cm

PROVENANCE

Collection of Laurent Kadé (1933-1990).
Marchant, London, 11th May 1993.

EXHIBITED

Exhibition of Qing Mark and Period Monochromes and Two-Coloured Wares, Marchant, London, 1992, cat. no. 41.

The combination of form and glaze on the present Qianlong bowl is rare. Compare a similar example, formerly in the collections of Lorant J. Goldschlager and Edward T. Chow, sold in our Hong Kong rooms, 25th November 1980, lot 72.

$ 8,000-12,000

清乾隆　紫金釉弦紋折沿盌
《大清乾隆年製》款

來源
Laurent Kadé (1933-1990) 收藏
馬錢特，倫敦，1993年5月11日

展覽
《清代官款单色釉及双色瓷》，
馬錢特，倫敦，1992年，編號41

529

529

A BLUE-GROUND POLYCHROME-ENAMELED 'DRAGON' BOWL
MARK AND PERIOD OF KANGXI

the base with a six-character mark in underglaze blue within a double circle
Diameter 5½ in., 14 cm

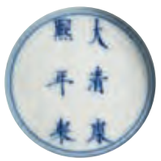
PROVENANCE

Orientique, Hong Kong, 10th January 2007.

$ 10,000-15,000

清康熙　青花地紅綠彩雲龍趕珠紋盌
《大清康熙年製》款

來源
吉慶堂，香港，2007年1月10日



530

A FLAMBÉ-GLAZED 'POMEGRANATE' LOBED VASE
SEAL MARK AND PERIOD OF QIANLONG

the base with an incised six-character seal mark
Height 7¾ in., 19.7 cm

PROVENANCE

The Oriental Art Gallery Ltd., London, 7th June 1994.

The pomegranate-inspired hexalobed form with an everted mouth is an innovation of the Qianlong period. A closely related example is published in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, vol. 2, Taipei, 1981, pl. 75; one in the Capital Museum, Beijing, is published in Xiong Liao, *Beauty of Ceramics. The Gems of Official Kilns*, Taipei, 1993, pl. 148l and another is illustrated in John Ayers, *The Baur Collection Geneva, Chinese Ceramics*, vol. 3, Geneva, 1972, pl. A291.

$ 40,000-60,000

清乾隆　窯變釉石榴尊
《大清乾隆年製》款

來源
The Oriental Art Gallery Ltd.，倫敦，1994年6月7日

5 31

531

A COPPER-RED-GLAZED BOTTLE VASE
QING DYNASTY, 18TH / 19TH CENTURY
Height 13½ in., 34.3 cm

PROVENANCE
Orientique, Hong Kong.

$ 10,000-15,000

清十八 / 十九世紀　紅釉長頸瓶

來源
古慶堂，香港

532

532

A BLUE AND WHITE 'FLORAL' MOONFLASK
QING DYNASTY, 19TH CENTURY
Height 10⅝ in., 27 cm

PROVENANCE
Jan van Beers Oriental Art, London, 7th June 1994.

$ 6,000-8,000

清十九世紀　青花纏枝花卉紋抱月瓶

來源
Jan van Beers Oriental Art，倫敦，1994年6月7日

533

A FINE CORAL-GROUND RESERVE-DECORATED 'LOTUS' BOWL
SEAL MARK AND PERIOD OF DAOGUANG
the base with a six-character seal mark in underglaze blue
Diameter 5⅛ in., 13 cm

PROVENANCE
Collection of Georg Weishaupt (1906-2004), no. 563.
Sotheby's Amsterdam, 16th October 1995, lot 132.

EXHIBITED
From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, Museum für Kunsthandwerk, Frankfurt and Museum für Kunsthandwerk, Berlin, 1987, cat. no. 75.

$ 10,000-15,000

清道光　珊瑚紅地留白纏枝蓮紋盌
《大清道光年製》款

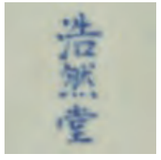
來源
Georg Weishaupt (1906-2004) 收藏，編號563
阿姆斯特丹蘇富比1995年10月16日，編號132
展覽
《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，應用藝術博物館，法蘭克福及装饰艺术博物馆，柏林，1987年，編號75

534

A LAVENDER BLUE-GLAZED 'POMEGRANATE' VASE
QING DYNASTY, DAOGUANG PERIOD
the base with a three-character *Haorantang* mark in underglaze blue
Height 6⅝ in., 17 cm

$ 6,000-8,000

清道光　天藍釉石榴尊
《浩然堂》款



533

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535

A RARE MOLDED FAMILLE-ROSE 'WINE JAR' MEIPING
SEAL MARK AND PERIOD OF DAOGUANG

with eight inscribed cartouches imitating content labels: *Zhuang Yuan Hong* (a type of wine), *Zhe Shao* (Zhejiang and Shaoxing), *De run zheng ji* (shop mark), *Shaoxing laojiu* (old Shaoxing wine), the base with a six-character seal mark in iron red
Height 7¾ in., 19.6 cm

PROVENANCE

Collection of Georg Weishaupt (1906-2004), no. 724.
Sotheby's Amsterdam, 16th October 1995, lot 188.

EXHIBITED

From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, Museum für Kunsthandwerk, Frankfurt and Museum für Kunsthandwerk, Berlin, 1987, cat. no. 35.

Still produced and imbibed today, Zhuang Yuan Hong is a traditional rice wine from Shaoxing in Zhejiang province. In the Shaoxing region, it was customary for locals to bury a jar of wine when a child was born. The wine would be unearthed and enjoyed on his or her wedding day, or in the case of a son, if he returned home successful after the imperial examinations. Such wine jars were often colorfully decorated or carved with floral designs, hence Shaoxing wine has become synonymous with the term *huadiao jiu* ('floral carved wine').

The present vase faithfully imitates these wine jars, from the descriptive content labels to the surrounding elaborate wickerwork, a feature still found on large Shaoxing wine vessels today. Given the celebratory connotations of these wine jars, relating to births, marriages, and scholarly success, it is possible porcelain 'Zhuang Yuan Hong' vessels such as this piece were gifted as auspicious presents.

Compare a related Daoguang period *meiping* in the collection of the Palace Museum, Beijing, vibrantly enameled in red with molded wickerwork designs, also with similar labels, published on the museum's website (https://www.dpm.org.cn/collection/ceramic/227001).

$ 20,000-30,000

清道光　粉彩「狀元紅」瓶
《大清道光年製》款

字：
狀元紅
浙紹
德潤徵記
紹興老酒

來源
Georg Weishaupt (1906-2004) 收藏，編號724
阿姆斯特丹蘇富比1995年10月16日，編號188

展覽
《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，應用藝術博物館，法蘭克福及装饰艺术博物馆，柏林，1987年，編號35

慈禧款粉彩

the Legacy of CIXI

LATE QING PORCELAIN FROM THE
BARBARA JEAN LEVY COLLECTION

A WOMANLY BOND:

EMPRESS DOWAGER CIXI'S PORCELAINS IN THE LEVY COLLECTION

YING-CHEN PENG

兩位非凡女性的藝術靈犀：

LEVY 收藏慈禧太后御瓷

彭盈真

序言

Levy收藏廣博而精深，收羅多件晚清宮廷瓷器珍品，其中更加引人入勝之處，是它代表著收藏家Barbara Levy（1938-2021年）和慈禧太后（1835-1908年）——一位女性收藏家與一位女性藝術贊助人之間超越時空的聯繫。慈禧是中國近代史上最有權勢的女性，也是最具爭議性的政治人物。她掌權四十多年，同時也是晚清宮廷最重要的藝術推動者。本收藏的瓷器色彩絢麗、紋飾精緻、編制恢宏，讓人想起她的顯赫權威。慈禧對時尚、審美和藝術的敏銳觸覺並沒有被世人遺忘。慈禧逝世一個世紀後，她的御瓷成爲了Barbara Levy殷切收藏的對象。本文概述晚清宮廷瓷器及Levy珍藏的亮點。

晚清御瓷

學者和收藏家對18世紀清代宮廷瓷器推崇備至，其中釉上彩瓷、復古器、以及創燒於乾隆年代之轉心瓶等新穎款式尤受注目。釉上彩瓷又有琺瑯彩或洋彩等名稱，視乎瓷器生產於宮廷作坊或景德鎮御窯。與此製瓷盛世相比之下，19世紀瓷器不免黯然失色，質量及數量都不及前朝，這與乾隆年後御窯產量下降、以及太平天國十數年動亂（1850-1864年）有關。無可否認，19世紀清宮瓷器整體較之前遜色，但近期研究卻發現了數組異常精美的晚清宮廷器，可與18世紀御瓷媲美，其中大部分是由道光皇帝（1820-1850年在位）及慈禧太后旨令製作。

INTRODUCTION

The Levy Collection is one of the most comprehensive private collections encompassing important specimens of late Qing imperial porcelains. This collection is even more intriguing because it is a woman collector's endeavor of assembling works commissioned by another woman, a womanly bond between the late Barbara Levy (1938-2021) and Empress Dowager Cixi (1835-1908). Cixi was the most powerful woman and controversial political figure in recent Chinese history. Her regency stretched over four decades, and she was the foremost patroness of late Qing court art, including porcelains. These porcelains' dazzling colors, delicate decorations, and ambitious scales are the materialization of this formidable woman's persona. Cixi's sensibility in fashion, beauty, and refinement did not go unnoticed. It was appreciated by Levy a century after Cixi's passing. This article will provide an overview of late Qing imperial porcelain and the highlights of the Levy Collection.

LATE QING IMPERIAL PORCELAINS

When it comes to the imperial porcelains of the Qing dynasty, scholars and collectors celebrate eighteenth-century accomplishments, such as the development of overglazed enamel wares, commonly known as *falangcai or yangcai* (depending on whether produced in the court workshops or the imperial kiln in Jingdezhen), the cultivation of antiquarianism, and the invention of unique new specimens such as the famous rotating vase that first appeared during the Qianlong period (1736-1795). Contrary to such fervent interest, the nineteenth century is a curious void because of a general decline in quality and quantity, which is often connected with the waning production of the imperial kiln after the Qianlong period and the institution's destruction during the decade-long Taiping Rebellion (1850-1864). While this impression of inferiority is undeniable, recent scholarship has unveiled several groups of highly sophisticated late Qing imperial wares comparable to their exquisite eighteenth-century predecessors, the majority of which were commissioned by the Daoguang Emperor (r. 1820-1850) and Empress Dowager Cixi.

Imperial portrait of the Empress Dowager Cixi © The Palace Museum, Beijing

慈禧太后坐像 © 故宮博物院，北京

清代宮廷瓷器大致分為常規製作和特別燒製兩類，前者屬宮廷御用，數量龐大，設計標準，以清代《皇朝禮器圖式》、《國朝宮史》所載式樣及描述為基礎，大批燒製相近瓷器。如果説常規製燒的瓷器是為展示大清國力鼎盛及社會穩定的話，那麼另一種類型的瓷器則乃為達到特定目的而製。宮廷會為壽宴及婚宴等盛會特別燒製瓷器，有些瓷器則是專為帝后喜好而製，或用於特定空間，最著名的是用於紫禁城和其他宮廷重地、器身題宮殿名稱的瓷器。因此，這些單次燒製、奉旨特別製作的瓷器，風格或紋飾通常都與的旨令燒製者的喜好相關。

宮中貴妃使用的瓷器按其等級而分配，每人應得器物在《國朝宮史》內記錄明確。瓷器方面，供皇后用的有黃釉盤二百二十件，各色盤八十件，黃碟四十，各色碟五十，黃盌一百，黃茶盞三百，各色茶盞七十及四個渣斗。而次於皇后的皇貴妃，所得瓷器則大爲減少，白裏黃瓷器只有盤、碟及盌各四件、茶盞則僅兩只。其他各色瓷器則包括十五瓷碟、五十瓷盌和二十茶盞。

儘管道光皇帝登位於晚清、宮廷瓷器生產大幅縮減之際，但御窯的嚴謹規格基本上仍然保留不變。道光帝喜愛瓷器，曾旨令御匠為其宮殿製作瓷器珍品。趙聰月研究故宮博物院宮廷瓷器，發現約七百件道光年間瓷器，上署七十多個不同宮殿或廳堂名，主要為餐具，立式器皿則較小型，風格屬晚清宮廷器皿典型，釉上彩瓷比青花及單色瓷較多，紋飾以瑞獸、花果和道教神仙等為主。其中質量最好的瓷器當數圓明園慎德堂、湛靜齋兩殿。

Qing imperial porcelains are roughly divided into regular production and special order. The former is vast in quantity and standard in design since they were for the use of the entire imperial household. As a result, the same designs based on the pattern books and descriptions in the Qing documents, such as *The Illustrations of Imperial Ritual Paraphernalia* (*Huangchao liqi tushi*) and *History of the Qing Palace* (*Guochao gongshi*), would be repeatedly produced. If the regular production's purpose was to demonstrate the Qing Empire's prosperity and the stability of the state, the other type of commission allowed room for the patron to assert their specific agenda. Special commissions were often placed for events such as imperial birthdays and weddings. Some were made just for the patron's pleasure or used in specific spaces, most notably porcelains inscribed with the title of palaces in the Forbidden City and other imperial precincts. Consequently, these one-time, personal commissions bear unique characteristics in style or decoration related to the patron's preference.

Porcelains for imperial consorts were provided according to their ranks. *Guochao Gongshi* clearly records what utensils they would receive. In terms of porcelains, the empress would be supplied with two hundred and twenty yellow-glazed plates, eighty plates of various colors, forty yellow dishes, fifty dishes of various colors, one hundred yellow bowls, three hundred yellow teacups, seventy teacups of various colors, and four spittoons. The number becomes much smaller for the second-ranked imperial noble consort. She could use white plates with yellow glaze on the exterior, which included four plates, four dishes, four bowls, and two teacups. Other porcelains of various colors included fifteen plates, fifty bowls, and twenty teacups.

Although the production of imperial porcelains was significantly scaled back by the Daoguang Emperor, whose reign unveiled the late Qing period, the rigid principles and protocols for the imperial kiln were largely intact. Daoguang was enthusiastic about commissioning porcelains for his palaces in small numbers. Zhao Congyue's study of the imperial porcelains in the collection of the Palace Museum identifies roughly seven hundred porcelains inscribed with more than seventy different names of palaces or halls made during the Daoguang period. They are mainly tableware, and the standing vessels are usually smaller. Their stylistic features also highlight the characteristics of late Qing imperial ware. Overglazed enamel wares outnumber blue-and-white and monochrome porcelains, auspicious animals, flora, fruits, and Daoist immortals are popular decorative motifs. Among them, the wares of the highest quality belonged to two palaces in the Yuanmingyuan (Gardens of Perfect Brightness): the Shendetang and the Zhanjingzhai palaces.

慎德堂是道光帝的寢宮，為這座宮殿特製瓷器符合清宮慣例。道光帝先後共有四位皇后，孝全成皇后（1808-1840年）是最後一位，深得道光寵愛，湛靜齋正是為她而建，湛靜齋瓷亦因而非常獨特。1831年宮殿建成三個月後，孝全成皇后誕下皇子，即未來的咸豐皇帝（1850-1861年在位）。這組鮮黃、檸檬色釉暗刻龍紋瓷器，正是道光帝贈予孝全成皇后的禮物。 有趣的是，部份湛靜齋瓷器與慎德堂瓷器可配成一對。1833年，道光旨令特製數款瓷器，特別要求瓷器必須署有慎德堂和湛靜齋款。最值得留意的是，道光下令製作此批瓷器之時湛靜齋主人尚未封后，僅為全貴妃，故其器物不應包括黃釉瓷器。湛靜齋瓷器上的黃釉龍紋盌有違《國朝宮史》所訂規格，可見道光對全貴妃寵愛之深。道光對孝全成皇后這種不同尋常的眷顧，在多年之後，竟再成就了一場女權的革命性宣示。

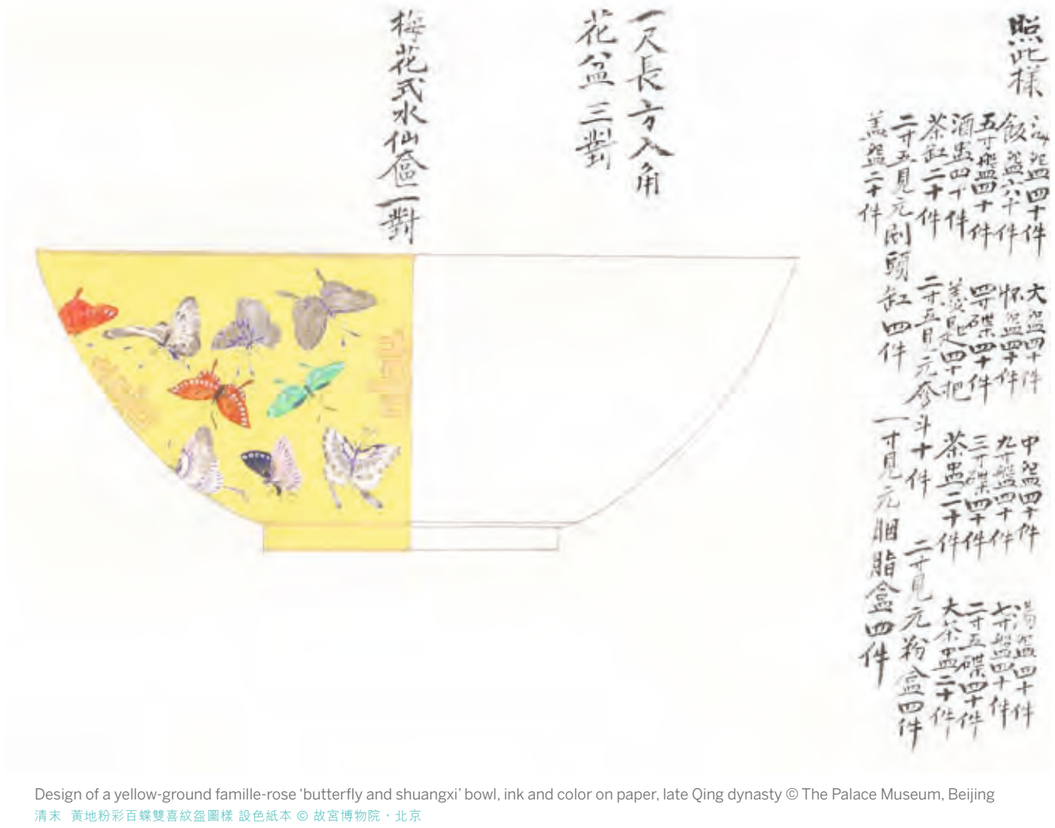
晚清御窯的衰落與復興

道光皇帝也沒有預料到他對孝全成皇后的寵愛對後來的影響，更為下一位清宮藝術支持者埋下伏筆。咸豐皇帝是由道光與孝全所生的唯一皇子，咸豐的貴妃後來成爲慈禧太后，是晚清宮廷藝術最重要的女性推動者，在道光朝之後繼續支持宮廷藝術。1865年，慈禧與咸豐太后慈安封為太后。兩后開始聯合攝政，但慈禧是所有政治活動的策劃者。她自此掌握大權，直至1908年去世爲止，令她成為與大英帝國維多利亞女王（1837-1901年在位）並列、最有權勢的女性。1852年慈禧入宮時，清朝正值衰敗，當時朝廷仍未從十年前第一次鴉片戰爭的慘敗中恢復元氣，再加上1850年太平天國之亂，時局動蕩不安，令本來繁榮的南方受到嚴重破壞。太平天國的動亂貫穿咸豐一朝，直到同治年間、1869年太平天國最後一個支部被剿滅方休。

The Shendetang palace was Daoguang's residence; thus, commissioning porcelains for this palace was in line with Qing convention. The Zhanjingzhai porcelains are unique because the Zhanjingzhai palace was constructed for Daoguang's beloved fourth and last empress, Xiaoquancheng (1808-1840). She gave birth to their son, the future Xianfeng emperor (r. 1850-1861), three months after the palace was completed in 1831. This group of porcelain that contains bright yellow and lemon-color glazes and decorated with incised dragons was no other than Daoguang's gift to Xiaoquancheng. Interestingly, the commission of some of the Zhanjingzhai porcelains was paired with the Shendetang porcelains. Daoguang ordered several kinds of porcelains in 1833 and specifically demanded that these porcelains be inscribed Shendetang and Zhanjingzhai. Most noteworthy is that when the commission was placed, the occupant of Zhanjingzhai was still the second-rank imperial noble consort Quan, whose utensils should not have included yellow-glazed porcelains. The yellow-glazed bowl with an incised dragon pattern on the Zhanjingzhai porcelains violates the principles documented in *Guochao gongshi*, which testifies to Daoguang's special affection for this woman. Such unusual favor Daoguang showered on Xiaoquan had an unexpected afterlife that enabled a revolutionary expression of female agency.

DESTRUCTION AND REVIVAL OF THE LATE QING IMPERIAL KILN

The Daoguang Emperor would not have foreseen the impact of his special favor for Empress Xiaoquan, which paved the way for the next powerful supporter of Qing court art. It was Empress Dowager Cixi, the consort of their son Xianfeng, who bore his only male heir, that took the baton from Daoguang and became the most important patroness of late Qing court art. Cixi was promoted to junior empress dowager along with Xianfeng's empress Ci'an in 1865. The two women began their joint regency, but Cixi was the mastermind behind all political acts. Her regency would last until she died in 1908, making her the most powerful woman parallel to the British Empire's Queen Victoria (r. 1837-1901). Cixi's entrance into the inner court in 1852 was concurrent with the downfall of the Qing Empire. The empire was still recovering from the humiliating defeat of the First Opium War a decade prior when the largest civil uprising, the Taiping Rebellion, broke out in southern China in 1850 and rapidly evolved into a civil war that profoundly damaged China's most prosperous South. The war lasted throughout the entire Xianfeng reign and into the Tongzhi period. The last branch was quelled in 1869.



Design of a yellow-ground famille-rose 'butterfly and shuangxi' bowl, ink and color on paper, late Qing dynasty © The Palace Museum, Beijing
清末 黃地粉彩百蝶雙喜紋盌圖樣 設色紙本 © 故宮博物院，北京

位於江西省景德鎮的御窯在動亂初期亦遭太平天國叛軍毀壞，御窯設施連同瓷匠消失無蹤，所有工作擱置。1866年，清政府收復中國南方，要求江西地方官員為咸豐葬禮燒製瓷器時，江西知府只能召集當地瓷匠拼湊成軍，甚至無法如期上奉瓷器。這一耽誤，讓慈禧太后意識到恢復御窯的緊迫性。1868年，她任命後來成為清朝著名政治家兼外交家的李鴻章（1823-1901年）主理此事。慈禧之所以急於修復御窯，最重要的原因是要為年輕的同治皇帝（1861-1875年在位）準備大婚慶典，這是清朝皇室最重要的大事之一。慈禧直接參與御窯修復，再加上之前的湛靜齋瓷器，都是她在攝政期間燒製的特別瓷器，數量龐大。參考八款瓷器，署款與慈禧的宮殿和十年一次的隆重壽宴相關。此外，其子同治皇帝和侄兒光緒皇帝的婚禮，也是由慈禧親自安排。

The imperial kiln, located in Jingdezhen, Jiangxi Province, was destroyed by the Taiping rebels early during the civil war. Gone were not only facilities but also skillful potters; all regular productions were put on hold. When the Qing government regained control of southern China and demanded the local officials of Jiangxi to make porcelains for Xianfeng's funeral in 1866, the magistrate could only assemble existing local potters to complete the imperial commission and delayed the shipment. The delay made Cixi aware of the urgency of restoring the imperial kiln. She appointed Li Hongzhang (1823-1901), who would later become the renowned Qing politician and diplomat, to complete the mission in 1868. However, the most important reason why Cixi rushed to restore the imperial kiln was to begin the wedding preparation for the young Tongzhi Emperor (r. 1861-1875), one of the most important events for the Qing imperial family. Cixi's direct engagement with the imperial kiln restoration, together with the preceding example of Zhanjingzhai ware, resulted in the abundance of her special porcelain orders throughout her regency. There are eight types of wares whose inscriptions are associated with Cixi's palaces and decennial birthday celebrations, and she was also in charge of the planning of the weddings of her son and nephew, the Tongzhi and Guangxu emperors, respectively.

如前所述，清代宮廷瓷器大致分為常規製燒和特別燒製兩類，分辨兩者，是鑑賞晚清宮廷瓷器的關鍵一環，前者數量雖多，但器型、尺寸、紋飾均變化甚少，可參考Levy收藏中一件清光緒黃地綠彩趕珠龍紋盌。18和19世紀期間，此類瓷碗燒製甚多，器型和紋飾或有細微變化，底部年款是最清晰的斷代線索。而黃釉蓋簋是常規製燒、不容隨意更改的御瓷。清代禮器器型規格嚴謹，在《皇朝禮器圖式》有詳細記載，說明黃釉器用於在地壇舉行的儀式，指定器形、紋飾及尺寸並附圖，這一款黃釉蓋簋亦有記錄。這些禮器必須遵照書中插圖，以確保儀式正確無誤。

相比之下，特別燒製的瓷器因爲屬於個人專用，得以脫離標準規範，自由變化，署款、器型及製作技術各不相同，可是仍然有大致趨勢可尋。晚清宮廷瓷器的首要特色是用色大膽，藝匠根據乾隆年間的技術發展基礎，再創燒鮮藍、深紫藍等新穎色彩，如見Levy收藏中藍地水仙花盆一對或見清光緒紫地粉彩花鳥紋大盌，這一發展可能與引進新的西洋琺瑯配方有關，此時期尚有黃地黑釉等新釉色的出現。另一個創新之處則是繡球花、蘭花和蝴蝶等紋飾的出現，這類圖案以前多見於背景紋飾，發展至此時期開始出現於瓷面最當眼的位置。清光緒黃地粉彩百蝶紋三層蓋盒及黃地粉彩百蝶雙喜紋雙勝形水仙花盆所飾彩蝶以及清同治黃地粉彩墩蘭紋蓋碗都是這種風格變化的作例。

LEVY 收藏慈禧太后珍瓷

Levy收藏涵蓋慈禧御瓷當中的多個類別，珍罕難得。這個開創性的個人收藏展示了女性收藏家和女性統治者之間的微妙聯繫，收藏包含四組慈禧御瓷，以下介紹按照慈禧下令製作的時序：第一組瓷器出自為同治皇帝大婚慶典燒製的大批瓷器，二十九款紋飾又可細分為婚禮用、遺贈予未來皇后、皇后及皇貴妃生活所用。宮廷於1867年開始準備婚禮及瓷器製作，但第一批成品質量遠遠未及慈禧太后的標準。慈禧失望之餘，旨令御窯重新燒製，並責令地方官支付費用作為懲戒。直到1872年，御窯才交出令人滿意的製品。清同治黃地

The distinction between regular production and the special commission is critical for the connoisseurship of late Qing imperial porcelains. As mentioned above, although the former was large in quantity, their shape, size, and decorative motifs rarely changed, for example seen in a Guangxu mark and period yellow-glazed bowl from the Levy Collection. This design was regularly produced throughout the eighteenth and nineteenth centuries. While the shape and pattern might have minor changes, the most obvious clue for dating is the reign mark on the bottom. A yellow-glazed *fu* ritual vessel and cover stands for another type of regular production that did not allow for any casual change. Ritual objects of the Qing dynasty had to adhere to rigorous forms, all documented in the *Huangchao liqi tushi*. The yellow-glazed vessels were for the rites held at the Temple of Earth (*ditan*), and the shape, decoration, and size of all the vessels are described and illustrated, including the *fu* vessel in question. These sacred wares must be loyal to the illustration to ensure the authenticity of the rite.

By contrast, special commissions were all about change and variation since they were for the patron's personal use. However, we can still observe general trends despite differences in the inscription, shape, and production technique. The first and foremost characteristic of late Qing imperial porcelain is the prevalence of bold colors. While it was built on the foundation of the Qianlong period, new colors such as bright blue and dark bluish purple emerged, as seen on a pair of bold blue-ground narcissus trays or a purple-ground 'peony' bowl, a development that is possibly related to the introduction of new foreign enamel recipes. New specimens, such as black paint against yellow background, also appeared during this time. Another area of novelty lies in new motifs such as hydrangea, orchid, and butterfly, which had been background motifs prior and now occupy the most prominent place on the porcelain surface. The colorful butterflies on a three-tiered box and a double-lozenge narcissus tray, as well as the large orchid blossoms on a yellow-ground bowl and cover are examples of this stylistic change.

CIXI'S PORCELAINS IN THE LEVY COLLECTION

The Levy Collection is one of the rare collections encompassing most kinds of porcelains Cixi commissioned. In other words, this pioneering personal collection demonstrates an unusual womanly bond between a woman collector and a female ruler. The Levy Collection contains four groups of Cixi's porcelains. They are introduced below in the order of the commission period. The first group of porcelains belongs to the vast number of wedding wares for the Tongzhi Emperor. The twenty-nine designs can be further divided into porcelains for the ceremony and banquet, bequeathed porcelains for the future empress, and daily utensils for the empress and the first consort. The preparation for the wedding, including porcelains, began in 1867, but the quality of the first shipment was well below Cixi's standard. The disappointed empress dowager demanded the imperial kiln to make the porcelains again and even ordered the local magistrate to pay for the cost as his punishment. It was not until 1872 did the imperial kiln submit satisfactory final works.

粉彩喜上眉梢圖盤(編號546)體現了瓷匠們為達到御窯昔日成就所作出的努力。相同紋飾並見於為同治大婚而製的其他瓷器，器型各異而數量眾多。每件瓷器製作步驟均頗爲繁複，而且不容出錯。藝匠先刻紋飾，再繪喜鵲梅花等圖案後入窯烘燒，最後施黃地，全套工序方成。施黃地時，技藝精湛的瓷匠小心翼翼，避開複雜紋飾的邊緣，確保入窯烘燒後釉料不會外滲。這種複雜的技術稱為填黃，在當地官員上奏慈禧的報告中有詳細描述。報告稱，雖然這種技術普遍於早期，但御窯被毀後大致失傳。

清同治珊瑚紅地粉彩開光龍鳳呈祥紋瓷一組(編號543)包括一組畫有相同紋飾的瓷器，珊瑚紅地襯托雙喜紋飾，其中一些署「燕喜同和」款，而燕喜殿及同和殿都是同治大婚時皇后和貴妃居住之處，而此款亦帶祈求夫妻婚姻美滿和順之祝願。尺寸較大的盌和渣斗外壁並裝飾開光龍鳳紋，中心書「喜」字，署款「長春同慶」，除寓意吉祥之外，亦可指兩位皇太后在紫禁城長春宮的居所，故學者認爲此類器出自於皇太后長春宮舉行的婚宴所用的小組瓷器。同治大婚慶典瓷器，紋飾寓意吉祥歡欣，清同治黃地粉彩五福壽紋盤(編號564)兼用圖案及文字表達吉祥寓意（蝠與福諧音），屬於典型作例。

The large 'magpie and prunus' dish (**lot 546**) exemplifies the potters' efforts to attain the past glory of the imperial kiln. Like other specimens of the Tongzhi wedding ware, this design was made into different shapes and large numbers. The making of each of them, however, required many steps that allowed no room for mistake. The decorative patterns were incised first; then the magpie and prunus patterns were painted and baked. The last step was to apply the yellow ground. The skillful potter carefully avoided the edges of these intricate patterns and made sure that the glaze did not overflow during baking. This complicated process was called *tianhuang*, or filling yellow, and it was described in detail in the local official's report to Cixi. The report stated that while this technique had been common in earlier times, it was largely lost after the destruction of the imperial kiln.

The large coral-ground *famille-rose* service (**lot 543**) includes porcelains all painted with the same design. Against the coral-color ground are auspicious double *xi* (happiness) characters. Some are inscribed "yanxi tonghe," a phrase that combines the palace names for Tongzhi's empress and consort in the Forbidden City. It can also be interpreted as a prayer for the couple's harmonious marriage. The exterior of the larger bowls and the spittoons also each have a roundel within which a pair of dragon and phoenix hover around another xi character. Their inscriptions read "changcun tongqing," or, "jointly celebrating the eternal spring." But since "changcun" can also refer to the two empress dowagers' residence in the Changchungong Palace in the Forbidden City, scholars tie this group of wares to a small number of porcelains made for a wedding banquet held there. Happiness is indeed the keyword to the wedding. It appears in many designs of the Tongzhi wedding ware. A yellow-ground, iron-red and *famille-rose* dish (**lot 564**) decorated with flying bats and *shou* medallions is a typical example incorporating textual and pictorial motifs to maximize the auspiciousness: the pronunciation of bat in Chinese, *fu*, is the same as the character for good fortune.

Design of a 'parrot and peach' rectangular jardinière, ink and color on paper, late Qing dynasty © The Palace Museum, Beijing
清末 粉彩壽桃鸚鵡花盆圖樣 設色紙本 © 故宮博物院，北京

本收藏的慈禧御瓷，又以第二組最著名及最出衆，底署「永慶長春」四字饗紅款，如見清光緒紫地粉彩花鳥紋大盌。尺寸較大的作例並署「大雅齋」款，並署「天地一家春」橢圓印，如見清光緒粉彩壽桃鸚鵡圖四方花盆一對。大雅齋是慈禧的私人空間，源於1855年咸豐皇帝旨令懸掛的一塊牌匾，是這組瓷器署款的來源。後者則是慈禧在萬春園的宮殿名稱，萬春園是已故皇帝后妃的宮殿，位於圓明園附近。天地一家春的建造是1863年同治皇帝旨令重修圓明園工程的一部分，但在次年卻因朝廷腐敗、賄賂舞弊而計劃取消。適逢四十歲大壽的慈禧對天地一家春宮的設計非常關注。正是在這樣的背景下，慈禧太后為天地一家春特製署有「大雅齋」款的瓷器。

大雅齋瓷器色彩鮮艷，紋飾寓意吉祥，可推想到這些珍瓷頗得太后歡心。這批瓷器製作之時，同治已經開始親政，慈禧太后專心安排不再攝政之後的「退休」生活，首要的準備工作就是為佈置新宮。她的指示一如往常地嚴謹仔細，大雅齋瓷器的每一種紋飾都以圖為據，例如Levy收藏中的紫地《大雅齋》瓷器都與原圖相符。大雅齋的紋飾多以沒骨法畫成，與其他晚清宮廷瓷器缺乏畫意的紋飾有所不同。插圖上的黃色標籤列明每款紋飾的器型及數量，Levy收藏的作例正是來自此組。

The second group of Cixi's porcelain is the most famous and high-quality ware. They bear the four-character "yongqing changchun" (celebrating the eternal spring) inscription in overglazed red enamel on the bottom, as reflected in a purple-ground *famille-rose* 'peony' bowl (**lot 561**). The large-sized works are inscribed with "dayazhai" characters horizontally, coupled with an oval seal that reads "tiandi yijiachun," such as on a pair of *famille-rose* 'parrot and peach' jardinières (**lot 551**). Both red enamel inscriptions refer to Cixi's personal space in the inner court. The former originated from a tablet Xianfeng ordered and hung in 1855. It is how this group of porcelains is conventionally named. The latter is the name of the palace for Cixi in the Garden of Myriad Springs, an imperial precinct nearby the Garden of Perfect Brightness that Qing emperors dedicated to retired consorts of the deceased emperors. Its construction was a part of the Tongzhi Emperor's Garden of Perfect Brightness reconstruction project in 1863, but it was canceled the next year amid bribery and corruption scandals. Cixi gave the design of her Tiandi yijiachun palace full attention because its construction coincided with her fortieth birthday. It was against this backdrop that she ordered the Dayazhai ware for her future residence.

The cheerful, bright colors and the auspicious decorative motifs of the Dayazhai ware radiate the joy of its patroness. After all, Tongzhi had begun personal rule and established his inner court at the time of this commission. Cixi's focus thus turned to her post-retirement life, and the first and foremost preparation was to decorate her new palace. Her instructions were as meticulous as ever. Each design of the Dayazhai ware is based on a drawing. For example, the purple-ground 'Dayazhai' porcelains in the Levy Collection are faithful renditions of the original drawing. The boneless technique the painter used distinguishes the design of Dayazhai ware from other late Qing imperial porcelains, whose design drawings are missing the painterly quality. The yellow labels on the drawing list the shape and number of wares that should be made into this design, thus the examples from the Levy Collection.

大雅齋瓷器的紋飾有33種，Levy收藏包括其中最少13種，多數是吉祥寓意的花卉紋飾，此外也有具備晚清特色的新穎設計。參考清光緒粉彩牽牛花紋水仙花盆(編號573)，牽牛花生長迅速，意寓家族興旺、繁衍不息。清光緒黃地粉彩紫藤花鳥紋雙圓連體亞腰水仙花盆(編號570)飾紫藤花，在當時屬於新穎圖案，既可見於瓷器之上，也用於晚清宮廷衣飾。同樣，繡球花曾經是瓷器陪襯紋飾，卻是慈禧御瓷和服飾中最得太后喜愛的紋飾之一。清光緒粉彩路路連科圖蓋盒(編號558)則描繪「路路連科」的夏日景色，兼用圖案及文字表達吉祥寓意，「鷺」與「蓮」與路和連諧音，寄事業順境、科舉高中之願。故宮博物院亦收藏一件相近作例。同治親政，慈禧退居幕後，路路連科紋飾看似與其休閒的生活無甚關係，但從一個母親的角度而言，這也許是寄托了皇兒治國得以大展拳腳的期望。此外，同樣值得注意的是慈禧對花器的關注。大雅齋瓷器的紋飾幾乎全都包括一兩款花瓶或花盆，這個特點也是晚清宮廷瓷器獨有。

There are thirty-three designs for the Dayazhai ware. The Levy Collection assembles at least thirteen of them. They are mostly decorated with flora motifs carrying auspicious symbolisms, and some are new decorations characteristic of the late Qing period. For example, the morning glory on a *famille-rose* oval narcissus tray (**lot 573**) is chosen for the rapid growth of the plant and, by extension, the family. A yellow-ground double-lobed narcissus bowl (**lot 570**) is decorated with elegant purple wisteria, a new motif that rose to prominence not only on porcelain but also in late Qing court fashion. Similarly, the hydrangea, a flower that used to be a minor motif on porcelain, became one of the most popular decorations on Cixi's porcelains and attire. The 'lotus and egret' box (**lot 558**), on the other hand, represents a pleasant summer scenery and a pictorial pun—a pair of egrets resting in a blooming lotus pond. The Chinese pronunciations of egret and lotus, *lu* and *lian* respectively, form the phrase *lulu lianke*, which means one's smooth promotion in state examination or career. A comparable example is in the Palace Museum's collection. For a retired empress dowager, this decoration seems very unnecessary, but looking at it from a mother's perspective might well indicate Cixi's expectation for her son's thriving rulership. Also noteworthy is the patroness's attention to flower vessels. Almost all the designs of the Dayazhai ware contain one or two types of flower vases or planters, which is also a unique characteristic of late Qing imperial porcelains.

不幸地，大雅齋這組歡欣愉悅的瓷器最終以悲劇作結。同治皇帝在圓明園重修工程取消不久後感染天花駕崩，慈禧痛失皇兒，加上修建退休宮殿的計劃落空而受到雙重打擊。她立同治的表弟為光緒皇帝（1871-1908年在位），並於1874年恢復垂簾聽政直至1908年駕崩爲止（她在光緒駕崩後三天離世）。Levy收藏的最後兩組慈禧御瓷均製於光緒年間，儘管它們在技術上與大雅齋相近，但製作的背景和紋飾卻展示了慈禧在心態的巨大變化，從當初為家族製瓷變成後來只為自己而作。

第三組「體和殿」瓷器於1885年燒製，翌年運抵北京。體和殿是紫禁城慈禧儲秀宮的一部分，1885年為慈禧五十大壽慶典，同時改建為用膳處。大雅齋瓷器總數近五千件，體和殿的則是器型多而數量少，包括匣、花瓶及盤等，共計不足五百件，比大雅齋更為稀有。與大雅齋類似，尺寸較大的體和殿瓷器如魚缸、缽罐等均署有「體和殿製」橫款，清光緒黃地墨彩纏枝牡丹紋缽一對(編號559)正是一例，不過，大雅齋瓷器署篆書款而非楷書款，紋飾方面變化也比較少，僅四款，包括黃地釉上彩、黃地黑彩、青花及黃地刻花。黃色代表皇權，慈禧御瓷廣用黃色，代表著她在朝廷至尊無上的地位。

這組瓷器紋飾獨以祝願長壽爲主，有別於對較早前慈禧對自身及家人祈願的多種象徵意義。也就是說，體和殿器是慈禧此時心態的投射。在失去配偶和獨生子之後，這位女性統治者將注意力轉向維護自身權力和健康。值得注意的是，此時瓷匠們繼續使用他們在二十年前成功復興的填黃技術。清同治黃地青花福壽雙全紋花盆(編號554)與故宮博物院收藏的花盆相近，是這一時期填黃技術成熟的佳例。乍看之下，花盆是典型的黃地青花瓷器，流行於明代的典型。然而，瓷匠利用填黃技術來確保青花的層次感和鈷藍和黃彩的鮮艷，克服了鈷料和植物釉料顏色難以預測的問題。

Ironically, the joyful Dayazhai ware commission was marred by a tragic ending. The Tongzhi Emperor died of smallpox soon after the Yuanmingyuan reconstruction project was terminated. Cixi was doubly struck by her son's passing and the cancellation of her post-retirement palace. She erected Tongzhi's cousin to be the succeeding Guangxu Emperor (r.1871-1908) and resumed regency in 1874 until the end of her life in 1908, three days after Guangxu died in 1908. The last two groups of Cixi's porcelains in the Levy Collection were both commissioned during the Guangxu period. Although they are similar to the Dayazhai ware in technique, their context of commission and the design demarcate the patroness's much-changed mentality from ordering for family's sake to making porcelains solely for herself.

The third group, the Tihedian ware, was commissioned in 1885. The shipment was delivered to Beijing in the next year. This palace building is a part of Cixi's residence, Chuxiugong Palace, in the Forbidden City, and it was renovated into a dining space in 1885 as a part of Cixi's fiftieth birthday celebration. Unlike the Dayazhai ware, which amounted to nearly five thousand pieces, the Tihedian ware is much more sophisticated in type and smaller in number. They include various boxes and flower vessels totaling fewer than five hundred pieces, thus rarer than the Dayazhai ware. Similar to the Dayazhai ware, larger vessels such as fish tanks bear the horizontal red "tihedian zhi" inscription as is shown on a pair of large yellow-ground grisaille-painted 'peony' fishbowls (**lot 559**), but the characters are in seal script rather than the standard script for the Dayazhai ware. The decorations are also somewhat limited. There are only four colors: overglazed enamel on yellow ground, black enamel on yellow ground,blue and white, and incised patterns on a yellow ground. The prevalence of yellow, the color of monarchy, is a visual demonstration of Cixi's unchallengeable status in the court.

The decoration in this group of porcelains also serves a special function of praying for longevity, unlike the diverse symbolisms involving wishes for the patroness and her family. In other words, the Tihedian ware is a projection of Cixi's mentality at this time. After losing her spouse and only child, this female ruler turned focus to maintaining her own power and health. Notably, the potters continued to use the *tianhuang* technique that they successfully revived two decades prior. A pale yellow-ground and blue 'bats and peaches' planter (**lot 554**), comparable to one in the collection of Palace Museum, is an interesting example of the maturity of this technique during this time. At the first glance, the planter looks like the typical blue and white porcelain against yellow ground, a typical specimen popular in the Ming dynasty. However, by adopting the *tianhuang* technique, the potters ensured the layering of blue and the vivid coloration of blue and yellow enamels, which overcame the unpredictable coloration of cobalt and plant-based glazes.

Design of yellow-ground 'bats and peaches' foliate-rim jardinière, ink and color on paper, late Qing dynasty © The Palace Museum, Beijing
清末 黃地水墨花蝠壽圓花盆圖樣 設色紙本 © 故宮博物院，北京

更難得、更能象徵慈禧領導下晚清御窯雄心的是最後一組、署「儲秀宮」篆書款的瓷器。這批瓷器別具特色，慈禧於1889年旨令燒製，儲秀宮是紫禁城內慈禧住過的另一座宮殿。慈禧旨令御窯製作256件瓷器，由於尺寸龐大，御窯無法一次完成，只能兩年內分三批呈交。清光緒黃地紫綠彩雲龍趕珠紋大盤(編號557)和清光緒藍地綠彩雲龍趕珠紋大盤(編號569)半徑均達28寸，是儲秀宮瓷器中最大的盤例。盤底署釉下青花「儲秀宮製」篆書款。選用篆書款，表明了慈禧對高古文化的興趣。黃地紫綠彩龍紋大盤流行於康熙一朝，本品按之燒製，唯尺寸較大。清光緒素三彩花卉暗龍紋大盤盤心飾花卉靈石紋飾 (編號607)，亦屬仿康熙瓷器。

上述黃地大盤飾五爪祥龍，姿態矯健，極爲出衆。雖然皇太后的瓷器有時亦以此款圖案作爲裝飾，但它們是內務府造辦處的物品。儲秀宮則專為慈禧打造的，其中包括只屬皇帝尊用的龍紋瓷器，以及尺寸龐大、燒製極難的瓷盤，攝政的慈禧太后毫不猶豫地批准了這些款式，旨在達成執政君主的使命：重現清朝十八世紀的輝煌。這些尺寸龐大的瓷盤是用來承載蘋果，把蘋果砌成塔形，放置於宮殿中，散發淡淡天然果香，此外，蘋與平諧音，故此這樣的佈置也有吉祥寓意。這些大盤為慈禧宮殿的佈置方式，以及爲了拍攝照片而作的陳設。

綜上所述，Levy 收藏雲集多件難得一見的晚清瓷器珍品，收藏廣度和深度同樣出衆，而收藏包括多件大雅齋瓷器，從中可推斷Barbara Levy熟知這些瓷器與慈禧的關聯。這個收藏的集成，不但反映藏家的美學視野，還出自一種女性之間的聯繫，匯聚了相隔一個世紀的兩位非凡女性的藝術靈犀。此外，這次拍賣也標誌著收藏界的新趨勢，展示出19世紀宮廷瓷器在收藏界中開始扮演更重要的角色，值得廣大藏家關注。

Even rarer and more symbolic of the ambition and achievement of the late Qing imperial kiln under Cixi's leadership is the last group, the plates inscribed with "Chuxiugong zhi" in seal script. This unique commission was placed in 1889 for the Chuxiugong Palace, another palace in the Forbidden City's inner court area where Cixi dwelled. The patroness demanded two hundred and fifty-six pieces, but their large sizes posed great challenges to the imperial kiln, forcing it to divide the commission into three shipments in two years. A large yellow-ground green- and aubergine-enameled 'dragon' charger (**lot 557**), as well as another blue-ground green-enameled example (**lot 569**) both measure 28 inches in diameter, and belong to the largest plates in the Chuxiugong ware. These plates all bear underglaze-blue "chuxiugong zhi" inscriptions in seal script on the bottom. The choice of this archaic script points to Cixi's interest in the cultural paradigm. Indeed, the yellow-ground example is an enlarged reproduction of a popular design during the Kangxi period. The large *famille-verte* plate decorated with the flower and rock motif in the center (**lot 607**) is also copied from the porcelains of the Kangxi period.

Even more striking is the robust five-clawed dragons on the yellow-ground charger. While utensils for empress dowagers sometimes bear this motif, they were objects provided by the Department of Imperial Household. On the contrary, the Chuxiugong ware was exclusively made for Cixi. The empress dowager regent had no hesitation in approving its designs that included the dragon motif reserved for the emperor, and the large plates, one of the most difficult shapes to beautifully fire in the kiln, aimed at reclaiming the Qing regime's eighteenth-century glory, a mission for the ruling monarch. These large plates were vessels for towers of apples that provided a natural aroma to Cixi's space and also functioned as the visual pun for peace, *ping* in Chinese, which is homophonous with the character of apple. These large plates were installed in Cixi's palace and for her photo shooting sessions

In conclusion, the Levy Collection is a rare private collection of late Qing porcelains in breadth and depth. The large number of colorful Dayazhai porcelains suggests the late Barbara Levy's awareness of these porcelains' connection with Cixi. They were assembled not only for their aesthetic value but also for the rare womanly bond between the two women who lived a century apart. Their auction also demarcates a new tendency in the world of collecting, in which nineteenth-century imperial porcelains have an important role to play.

536

A RARE COPPER-RED AND UNDERGLAZE-BLUE 'DRAGON' BOMBE-FORM CENSER SEAL MARK AND PERIOD OF XIANFENG

the base with a six-character seal mark in underglaze blue
Diameter 9½ in., 24.1 cm

PROVENANCE

Collection of Georg Weishaupt (1906-2004).
Sotheby's Amsterdam, 16th October 1995, lot 5.

EXHIBITED

From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, Museum für Kunsthandwerk, Frankfurt and Museum für Kunsthandwerk, Berlin, 1987, cat. no. 110.

$ 6,000-8,000

清咸豐　青花釉裏紅雲龍趕珠紋鋪首耳簋式爐

《大清咸豐年製》款

來源
Georg Weishaupt (1906-2004) 收藏
阿姆斯特丹蘇富比1995年10月16日，編號5

展覽
《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，應用藝術博物館，法蘭克福及装饰艺术博物馆，柏林，1987年，編號110

537

537

A RARE PAIR OF INSCRIBED BLUE AND WHITE CUPS
MARKS AND PERIOD OF TONGZHI

each inscribed with the characters *wushi zongci*, the base of each with a six-character *Tongzhi nian jiechen zhi* mark (2)
Diameter 3⅝ in., 9.4 cm

PROVENANCE

Orientique, Hong Kong, 6th January 1995.

Compare another pair of cups of this type included in the exhibition *Imperial Porcelain of Late Qing from the Kwan Collection*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1983, cat. no. 94.

$ 8,000-12,000

清同治　青花「五氏宗祠」盃一對
《同治年介臣製》款

來源
古慶堂，香港，1995年1月6日

538

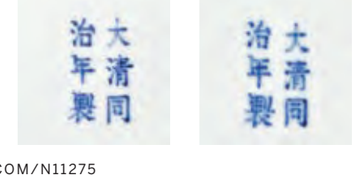
538

A PAIR OF FAMILLE-ROSE 'EIGHT BUDDHIST EMBLEMS' DISHES
MARKS AND PERIOD OF TONGZHI

the base of each with a six-character mark in underglaze blue (2)
Diameter 6 in., 15.2 cm

$ 5,000-7,000

清同治　粉彩八吉祥紋盤一對
《大清同治年製》款



539

A RARE BLUE AND WHITE 'FLOWER-BALLS' ASH CONTAINER
SEAL MARK AND PERIOD OF TONGZHI

the back with a four-character seal mark in underglaze blue
Length 15⅝ in., 39.8 cm

PROVENANCE

Collection of Ronald W. Longsdorf.

This rare rectangular vessel was used to contain the charcoal ashes from a brazier, and appears to be a form specific to the late Qing period. A similar container, although painted in polychrome enamels with a design of butterflies, is depicted in a portrait of the Dowager Empress Cixi, see *China's Hidden Century: 1796–1912*, British Museum, London, 2023, pl.1.13 (illustrated in this sale catalogue, p. 63). The same 'flower balls' design is found on a blue and white Xianfeng mark and period rectangular jardinière, exhibited in *Imperial Porcelain of the Late Qing from the Simon Kwan Collection*, The Chinese University of Hong Kong, Hong Kong, 1983, cat. no. 243, sold twice at Christie's: first in their Singapore rooms, 30th March 1997, lot 243, and again in their Hong Kong rooms, 30th May 2006, lot 1475.

$ 10,000-15,000

清同治　青花皮球花紋灰槽
《同治年製》款

來源
Ronald W. Longsdorf 收藏

540

540

A PAIR OF YELLOW-GROUND FAMILLE-ROSE 'LONGEVITY' BOWLS, COVERS, AND DISHES QING DYNASTY, TONGZHI PERIOD

the base of each with a four-character *Changchun tongqing* mark in iron red (6)
Diameter of dish 5⅜ in., 13.5 cm

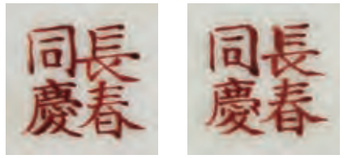
PROVENANCE

Solveig and Anita Gray, London, 5th November 1993.

$ 8,000-12,000

清同治　黃地粉彩開光「萬壽無疆」蓋盌連托兩套
《長春同慶》款

來源
Solveig and Anita Gray，倫敦，1993年11月5日



541

541

A PAIR OF YELLOW-GROUND FAMILLE-ROSE 'LONGEVITY' ZHADOU QING DYNASTY, TONGZHI PERIOD

the base of each with a four-character *Changchun tongqing* mark in iron red (2)
Height 4⅛ in., 10.5 cm

PROVENANCE

Solveig and Anita Gray, London, 18th October 1993.

$ 10,000-15,000

清同治　黃地粉彩開光「萬壽無疆」渣斗一對
《長春同慶》款

來源
Solveig and Anita Gray，倫敦，1993年10月18日

542

A PAIR OF YELLOW-GROUND PUCE-ENAMELED 'DRAGON' ALTAR CANDLESTICKS QING DYNASTY, TONGZHI PERIOD, DATED *JIAXU* YEAR, CORRESPONDING TO 1874

each comprising a bell-shaped stand, tray, and cup-form mouth, the stand inscribed with a four-character *Jiaxu nian zhi* seal mark in puce enamel (6)
Height 21½ in., 54 cm

PROVENANCE

P.C. Lu & Sons Ltd., Hong Kong, 5th January 1995.

$ 20,000-30,000

清同治甲戌年（1874年）
黃地胭脂紅彩趕珠龍紋燭臺一對
《甲戌年製》款

來源
魯氏父子有限公司，香港，1995年1月5日

543

A GROUP OF CORAL-RED-GROUND FAMILLE-ROSE 'IMPERIAL WEDDING' WARES QING DYNASTY, TONGZHI PERIOD

comprising two large bowls, two *zhadou*, a pair of cups and stands, four dishes of varying sizes, fourteen bowls of varying shapes and sizes, two bowl covers, and two spoons, most with dragon and phoenix roundels and a four-character *Changchun tongqing* mark or a *Yanxi tonghe* mark in iron red, **together with** a large bowl of similar pattern with a Guangxu four-character mark in iron red and a 'xi' saucer with a Tongzhi four-character mark in iron red (32)
Diameter of largest 8¼ in., 21.2 cm

PROVENANCE

the pair of *zhadou*: Solveig and Anita Gray, London, 18th October 1993.
a bowl, cover, and saucer: Solveig and Anita Gray, London, 5th November 1993.
the pair of large bowls and a pair of small bowls: Luen Chai Curios Store, Hong Kong, 31st December 1993.
one bowl: Ronald W. Longsdorf, 24th January 1994.
the Tongzhi mark and period saucer: Jonathan Robinson Oriental Ceramics & Works of Art, London, 17th March 1994.
two bowls and the pair of spoons: Eileen Kershaw, Hong Kong, 1st January 1995.
one saucer: P.C. Lu Works of Art Limited, Hong Kong, 6th January 1995.
three bowls: Solveig and Anita Gray, London, 15th November 1995.
one bowl: Chinese Arts & Crafts (H.K.) Ltd., Hong Kong, 25th December 1995.
one dish: Orientique, Hong Kong, 5th January 2005.

LITERATURE

Ronald W. Longsdorf, 'The Tongzhi Imperial Wedding Porcelain', *Orientations*, October 1996, figs 24, 29-31.

This extraordinary assemblage adorned with dragons and phoenixes is believed to have been produced as part of the famous 'Wedding Set' of porcelains commissioned for the marriage of the Tongzhi Emperor in 1872. The preparation for the wedding, including commissions for the porcelain, began in 1867, but the quality of the first shipment was well below Cixi's standard. It was not until the year of the wedding that the imperial kiln submitted works that were deemed satisfactory.

The works in the present service are replete with auspicious designs of marital harmony. The dragon and phoenix, representative of the emperor and empress, are separated by double *xi* (happiness) characters, repeated to the interiors. Some of the pieces in the service are inscribed '*Yanxi tonghe*', a phrase that combines the palaces names for the Tongzhi Emeror's empress and consort in the Forbidden City. As Ying-Chen Peng argues in this catalogue (**p. 68**), the presence of '*Changchun tongqing*' (jointly celebrating eternal spring) inscriptions may also suggest they were commissioned for a wedding banquet to be held in Changchungong, within the Forbidden City. A bowl from this service in the Palace Museum, Beijing is illustrated Zhang Han, 'Xiqing jixiang: Wanqing Tongzhi dahun ciqi pashu [Auspicious: Late Qing Dynasty Tongzhi wedding porcelain]', *Forbidden City*, vol. 12, 2020, p. 104. Compare also a large circular box and cover in the Qing Court Collection, likely belonging to the same commission, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 231.

$ 40,000-60,000

清同治　珊瑚紅地粉彩開光龍鳳呈祥紋瓷一組

《長春同慶》《燕喜同和》《光緒年製》《同治年製》款

及 珊瑚紅地粉彩開光龍鳳呈祥紋盌《光緒年製》款、珊瑚紅地粉彩折枝花卉紋小盤《同治年製》款

來源
渣斗一對: Solveig and Anita Gray，倫敦，1993年10月18日
蓋、盌、小盤: Solveig and Anita Gray，倫敦，1993年11月5日
大盌一對、小盌一對: 聯齊古玩號，香港，1993年12月31日
盌之一: Ronald W. Longsdorf, 1994年1月24日
《同治年製》款小盤: Jonathan Robinson Oriental Ceramics & Works of Art, 倫敦，1994年3月17日
盌兩件、勺一對: Eileen Kershaw，香港，1995年1月1日
小盤之一: P.C. Lu Works of Art Limited，香港，1995年1月6日
盌三件: Solveig and Anita Gray，倫敦，1995年11月15日
盌之一: 中藝（香港）有限公司，香港，1995年12月25日
盤之一: 古慶堂，香港，2005年1月5日

出版
Ronald W. Longsdorf，〈The Tongzhi Imperial Wedding Porcelain〉，《Orientations》，1996年10月, 圖24及29至31

545

A LARGE YELLOW-GROUND FAMILLE-ROSE 'MAGPIE AND PRUNUS' BOWL MARK AND PERIOD OF TONGZHI

the base with a four-character mark in iron red
Diameter 8¼ in., 21 cm

PROVENANCE

Collection of Simon Kwan (Yangzhitang Collection), no. 86.
Christie's Singapore, 30th March 1997, lot 290.

EXHIBITED

Imperial Porcelain of Late Qing from the Kwan Collection, The Chinese University of Hong Kong, Hong Kong, 1983, cat. no. 98.
Imperial Porcelain of Late Ch'ing from the Kwan Collection, National Museum of History, Taipei, 1985, cat. no. 98.

$ 8,000-12,000

清同治　黃地粉彩喜上眉梢紋大盌
《同治年製》款

來源
關善明（養志堂）收藏，編號86
新加坡佳士得1997年3月30日，編號290

展覽
《晚清官窯瓷器》，香港中文大學文物館，香港，1983年，編號98
《晚清官窯瓷器》，國立歷史博物館，台北，1985年，編號98

544

A YELLOW-GROUND FAMILLE-ROSE 'MAGPIE AND PRUNUS' CUP MARK AND PERIOD OF TONGZHI

the base with a four-character mark in iron red
Diameter 3⅝ in., 9.2 cm

PROVENANCE

Collection of Simon Kwan (Yangzhitang Collection), no. 99.
Christie's Singapore, 30th March 1997, lot 289.

EXHIBITED

Imperial Porcelain of Late Qing from the Kwan Collection, The Chinese University of Hong Kong, Hong Kong, 1983, cat. no. 99.
Imperial Porcelain of Late Ch'ing from the Kwan Collection, National Museum of History, Taipei, 1985, cat. no. 99.

$ 5,000-7,000

清同治　黃地粉彩喜上眉梢紋盃
《同治年製》款

來源
關善明（養志堂）收藏，編號99
新加坡佳士得1997年3月30日，編號289

展覽
《晚清官窯瓷器》，香港中文大學文物館，香港，1983年，編號99
《晚清官窯瓷器》，國立歷史博物館，台北，1985年，編號99

546

A YELLOW-GROUND FAMILLE-ROSE 'MAGPIE AND PRUNUS' DISH MARK AND PERIOD OF TONGZHI

the base with a four-character mark in iron red
Diameter 11 in., 28 cm

PROVENANCE

Ming Gallery, Hong Kong, 21st December 1996.

Porcelains adorned with magpies and blossoming prunus were one of the types of wares commissioned for the Tongzhi Emperor's wedding in 1872. The event was particularly significant as it was the first imperial wedding of a sitting emperor since that of the Kangxi Emperor, over 200 years earlier. Approximately 7,000 individual porcelains of various forms (some functional, others purely decorative) were ordered for this celebration in twenty-three specially-commissioned designs.

A drawing of the design of the magpies and prunus is preserved in the Palace Museum, Beijing, where it notes the quantities of each form to be produced, see *Guanyang ciqi: Gugong bowuyuancang Qing dai zhici guanyang yu yuyao ciqi* [Official Designs and Imperial Porcelain: Official Porcelain Designs and Imperial Qing Dynasty Porcelains in the Palace Museum], Beijing, 2007, pl. 12, where it is illustrated alongside a slightly smaller dish (22cm diameter) of the same design (also illustrated on the front cover). Compare another dish (26cm diameter) in the Chang Foundation, Taipei, illustrated in Ronald W. Longsdorf, 'The Tongzhi Imperial Wedding Porcelain', *Orientations*, October 1996, p. 73, fig. 13.

The popularity of the design of magpies and prunus at the late Qing court is illustrated by the Xianfeng Emperor and Dowager Empress Cixi's admiration for Tang Zhengzhong's (fl. late 12th - early 13th century) *Fragrant Dreams of Luofu*, recorded as being in the Imperial Collection in the *Shiqu baoji san bian.* The original painting (now held in a private collection) bears a colophon by the Xianfeng Emperor, expressing his admiration for the image. Cixi later painted a copy of it, completed in 1889, which is now in the collection of the the Long Museum, Shanghai, and illustrated in Ying-Chen Peng, *Artful Subversion. Empress Dowager Cixi's Image Making*, Yale, 2023, p. 136, fig. 86.

$ 20,000-30,000

清同治　黃地粉彩喜上眉梢紋盤
《同治年製》款

來源
明成館，香港，1996年12月21日

547

547

A YELLOW-GROUND FAMILLE-ROSE 'BUTTERFLY AND SHUANGXI' BOWL MARK AND PERIOD OF TONGZHI

the base with a four-character mark in iron red
Diameter 5⅝ in., 14.5 cm

PROVENANCE

Bluett & Sons Ltd., London.
Collection of Ronald W. Longsdorf.

$ 5,000-7,000

清同治　黃地粉彩百蝶雙喜紋盌
《同治年製》款

來源
Bluett & Sons Ltd.，倫敦
Ronald W. Longsdorf 收藏

548

548

A PAIR OF YELLOW-GROUND FAMILLE-ROSE 'BUTTERFLY AND SHUANGXI' BOWLS MARKS AND PERIOD OF TONGZHI

the base of each with a four-character mark in iron red (2)
Diameter 8¼ in., 20.8 cm

PROVENANCE

Collection of a European Diplomat, acquired in Beijing in the 1950s.
Christie's London, 6th June 1994, lot 192.

$ 10,000-15,000

清同治　黃地粉彩百蝶雙喜紋盌一對
《同治年製》款

來源
歐洲外交官收藏，1950年代得於北京
倫敦佳士得1994年6月6日，編號192

549

A YELLOW-GROUND FAMILLE-ROSE 'BUTTERFLY AND SHUANGXI' DOUBLE-LOZENGE-FORM NARCISSUS TRAY QING DYNASTY, TONGZHI / GUANGXU PERIOD

Length 10⅝ in., 27.2 cm

$ 8,000-12,000

清同治 / 光緒　黃地粉彩百蝶雙喜紋方勝式水仙花盆

549

550

A YELLOW-GROUND FAMILLE-ROSE 'BUTTERFLY' JARDINIÈRE QING DYNASTY, TONGZHI / GUANGXU PERIOD

Length 12¾ in., 32.4 cm

PROVENANCE

Chinese Arts & Crafts (H.K.) Ltd, Hong Kong, 10th July 1992.

LITERATURE

Ronald W. Longsdorf, 'The Tongzhi Imperial Wedding Porcelain', *Orientations*, October 1996, fig. 9.

$ 20,000-30,000

清同治 / 光緒　黃地粉彩百蝶紋花盆

來源
中藝（香港）有限公司， 香港，1992年7月10日

出版
Ronald W. Longsdorf，〈The Tongzhi Imperial Wedding Porcelain〉，《Orientations》，1996年10月，圖9

550

551

A PAIR OF FAMILLE-ROSE 'DAYAZHAI' 'PARROT AND PEACH' RECTANGULAR JARDINIÈRES QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

each with a three-character *Dayazhai* mark and a five-character *Tiandi yi jia chun* oval seal mark, all in iron red (2)
Length 7 in., 18 cm

PROVENANCE

Christie's New York, 1st December 1994, lot 446.
Collection of Ronald W. Longsdorf.

Among the thirty-one drawings for Dayazhai wares commissioned from the Imperial Embroidery Workshop in 1874 is a design for a 'rectangular flowerpot of peach blossoms and fruits', where the notes specify that the blooming peach branches be laden with ripe fruit, together with a pair of parrots. Both the peach and parrot, with their long lifespan, were popular symbols of longevity. A drawing for the design is illustrated in *Guanyang ciqi: Gugong bowuyuancang Qing dai zhici guanyang yu yuyao ciqi* [Official Designs and Imperial Porcelain: Official Porcelain Designs and Imperial Qing Dynasty Porcelains in the Palace Museum], Beijing, 2007, pl. 31, where it is illustrated alongside a purple-ground jardinière and stand of the same design. Compare a single white-ground jardinière of the same design in the Palace Museum, Beijing, illustrated in Ying-Chen Peng, *Artful Subversion. Empress Dowager Cixi's Image Making*, Yale, 2023, p. 82, fig. 55.

$ 20,000-30,000

清光緒 約1876年　粉彩壽桃鸚鵡圖長方花盆一對
《大雅齋》《天地一家春》款

來源
紐約佳士得1994年12月1日，編號446
Ronald W. Longsdorf 收藏

Design of a 'parrot and peach' rectangular jardinière, ink and color on paper, late Qing dynasty © The Palace Museum, Beijing
清末 粉彩壽桃鸚鵡花盆圖樣 設色紙本 © 故宮博物院，北京

552

552

A PAIR OF YELLOW-GROUND FAMILLE-ROSE 'ORCHID' BOWLS AND COVERS
QING DYNASTY, TONGZHI / GUANGXU PERIOD

each with a six-character *Guanyao Erkangtang zhi* (Made for Erkang Hall by the Imperial kiln) mark in iron red (4)
Diameter 4⅛ in., 10.5 cm

$ 10,000-15,000

清同治 / 光緒　黃地粉彩墩蘭紋蓋碗一對
《官窯而康堂製》款

553

553

A PAIR OF YELLOW-GROUND FAMILLE-ROSE 'BAMBOO' DISHES
MARKS AND PERIOD OF TONGZHI

the base of each with a four-character mark in iron red (2)
Diameter 6¾ in., 17 cm

$ 6,000-8,000

清同治　黃地粉彩竹紋盤一對
《同治年製》款

554

A PALE YELLOW-GROUND BLUE-ENAMELED 'TIHEDIAN' 'BATS AND PEACHES' FOLIATE-RIM JARDINIÈRE
QING DYNASTY, GUANGXU PERIOD, CIRCA 1885

the base with a four-character *Tihedian zhi* seal mark in iron red
Diameter 12¼ in., 31.1 cm

PROVENANCE

Chan Shing Kee, Hong Kong.

Compare a jardinière of this design in the collection of the Palace Museum, Beijing, illustrated in *Guanyang ciqi: Gugong bowuyuancang Qing dai zhici guanyang yu yuyao ciqi* [Official Designs and Imperial Porcelain: Official Porcelain Designs and Imperial Qing Dynasty Porcelains in the Palace Museum], Beijing, 2007, p. 235.

$ 12,000-15,000

清光緒 約1885年　黃地粉彩福山壽海圖花口花盆
《體和殿製》款

來源
陳勝記，香港

Design of yellow-ground 'bats and peaches' foliate-rim jardinière, ink and color on paper, late Qing dynasty © The Palace Museum, Beijing
清末 黃地水墨花蝠壽圓花盆圖樣 設色紙本 © 故宮博物院，北京

555

A CARVED YELLOW-GLAZED BISCUIT 'DRAGON' SQUARE BOX AND COVER MARK AND PERIOD OF GUANGXU

the base of the box incised with a six-character mark (2)
Length 3¼ in., 8 cm

PROVENANCE

Collection of Georg Weishaupt (1906-2004), no. 448.
Sotheby's Amsterdam, 16th October 1995, lot 204.

EXHIBITED

From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, Museum für Kunsthandwerk, Frankfurt and Museum für Kunsthandwerk, Berlin, 1987, cat. no. 116.

LITERATURE

H.A. Van Oort, *Chinese Porcelain of the 19th and 20th Centuries*, Lochem, 1977, pl. 97.

$ 5,000-7,000

清光緒　黃釉雕瓷雲龍戲珠紋方蓋盒
《大清光緒年製》款

來源
Georg Weishaupt (1906-2004) 收藏，編號448
阿姆斯特丹蘇富比1995年10月16日，編號204

展覽
《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，應用藝術博物館，法蘭克福及装饰艺术博物馆，柏林，1987年，編號116

出版
Van Oort, H. A.，《Chinese Porcelain of the 19th and 20th Centuries》，洛赫姆，1977年，圖版97

556

AN ARCHAISTIC YELLOW-GLAZED RITUAL VESSEL AND COVER (FU) MARK AND PERIOD OF GUANGXU

the base incised with a six-character mark (2)
Width across handles 11¾ in., 29.8 cm

PROVENANCE

Jonathan Robinson Oriental Ceramics & Works of Art, London, 18th October 1993.

$ 8,000-12,000

清光緒　黃釉浮雕仿古瑞獸紋簋
《大清光緒年製》款

來源
Jonathan Robinson Oriental Ceramics & Works of Art，倫敦，1993年10月18日

557

A MASSIVE YELLOW-GROUND GREEN- AND AUBERGINE-ENAMELED 'CHUXIUGONG' 'DRAGON' CHARGER
QING DYNASTY, GUANGXU PERIOD, CIRCA 1889

the base with a four-character *Chuxiugong zhi* seal mark in underglaze blue
Diameter 28 in., 71 cm

PROVENANCE

Sotheby's Hong Kong, 20th-21st May 1987, lot 592.
Sotheby's London, 19th June 2002, lot 70.

Porcelains of this type, with *Chuxiugong zhi* mark, were specifically commissioned for the Dowager Empress Cixi when she was living at the Chuxiu Palace. The origin of its design can be traced back to Kangxi period, as illustrated by an example in the Percival David Collection, illustrated in in Margaret Medley, *Illustrated Catalogue of Ming Polychrome Wares in the Percival David Foundation of Chinese Art*, London, 1978, no. 146, p.46. However, the size of wares with this mark are significantly larger than their Kangxi prototypes, making them extremely challenging to fire successfully.

Compare a closely related example in the Palace Museum, Beijing, illustrated in Chen Kelun, 'Huafan jinse yongqing Changchun. Cixi he ta de yuyong ciqi [Flourishing blossoms and splendid colors. Cixi and her imperial porcelain]', *Forbidden City*, September 2019, p.134; another, illustrated in *The Great Fortune Chinese and Japanese Porcelain of the 19th and 20th Centuries and Their Forerunners*, Stuttgart, 2002, cat. no. 28, sold in our Hong Kong rooms, 8th October 2009, lot 1621; and a third example sold in these rooms, 19th June 2002, lot 70.

$ 60,000-80,000

清光緒 約1889年　黃地紫綠彩雲龍趕珠紋大盤
《儲秀宮製》款

來源
香港蘇富比1987年5月20至21日，編號592
倫敦蘇富比2002年6月19日，編號70

558

A FAMILLE-ROSE 'DAYAZHAI' 'LOTUS AND EGRET' CIRCULAR BOX AND COVER
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

the cover with a three-character *Dayazhai* mark and a five-character *Tiandi yi jia chun* oval seal mark, the base of the box with a four-character *Yongqing changchun* mark, all in iron red (2)
Diameter 12½ in., 31.5 cm

PROVENANCE

Sotheby's London, 16th June 1998, lot 288.

The present box, finely painted with a bucolic scene of egrets amidst lotus, belongs to a group of Dayazhai wares of various forms painted with similar scenes on a white ground. The original drawing for the design is preserved in the Palace Museum, Beijing, see *Guanyang ciqi: Gugong bowuyuancang Qing dai zhici guanyang yu yuyao ciqi* [Official Designs and Imperial Porcelain: Official Porcelain Designs and Imperial Qing Dynasty Porcelains in the Palace Museum], Beijing, 2007, pl. 44, where it is illustrated alongside an almost identical box and cover, a bowl, dish, *zhadou* and two stem bowls of the same design, pp 189-191.

$ 20,000-30,000

清光緒 約1876年　粉彩路路連科紋蓋盒
《大雅齋》《天地一家春》
《永慶長春》款

來源
倫敦蘇富比1998年6月16日，編號288

Design of a 'lotus and egret' fishbowl, ink and color on paper, late Qing dynasty © The Palace Museum, Beijing
清末 荷花鷺鷥魚缸圖樣 設色紙本 © 故宮博物院，北京

559

A PAIR OF YELLOW-GROUND GRISAILLE-PAINTED 'TIHEDIAN' 'PEONY' FISHBOWLS QING DYNASTY, GUANGXU PERIOD, CIRCA 1885

each with a four-character *Tihedian zhi* seal mark in iron red below the rim (2)
Diameter 14½ in., 36 cm

清光緒 約1885年　黃地墨彩牡丹紋缽罐一對
《體和殿製》款

PROVENANCE

Sotheby's Amsterdam, 17th October 1995, lot 313.

來源
阿姆斯特丹蘇富比1995年10月17日，編號313

Tihedian (Hall of Embodied Harmony) was one of the six palaces in the north-western section of the Forbidden City. As part of the renovation work in celebration the 50th birthday of the Dowager Empress, this building was redesigned to connect to Chuxiu Palace, her place of residence, transforming it into her dining area.

Pieces bearing *Tihedian zhi* marks are often characterized by their smaller size, floral motifs, and ink-colored enamel against a color ground, and were probably created for decorating this palace. The flower motifs on this pair are similar to the peony painted by Dowager Empress Cixi, in the Palace Museum, Beijing, illustrated in Chen Kelun, 'Huafan jinse yongqing Changchun. Cixi he ta de yuyong ciqi [Flourishing blossoms and splendid colors. Cixi and her imperial porcelain]', *Forbidden City*, September 2019, p. 130.

Compare a closely related example, on a yellow ground but decorated with famille-rose enamel, illustrated in *Gugong zhencang Cixi de ciqi* [Porcelain of Cixi collected in the Palace Museum], Beijing, 2013, pl. 54; and a jar with same decoration but of larger size, sold at Christie's Hong Kong, 30th May 2018, lot 3126; another jar, with similar peony decoration but on a turquoise ground, sold in our Hong Kong rooms, 3rd June 2016, lot 870.

$ 60,000-80,000

560

560

A PAIR OF PURPLE-GROUND FAMILLE-ROSE 'DAYAZHAI' 'BIRD AND FLOWERS' OGEE-FORM BOWLS
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

each with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red (2)
Diameter 6¾ in., 17 cm

PROVENANCE

Christie's London, 10th June 1996, lot 137.

$ 8,000-12,000

清光緒 約1876年　紫地粉彩花鳥紋折腰盌一對
《大雅齋》《天地一家春》
《永慶長春》款

來源
倫敦佳士得1996年6月10日，編號137

561

561

A LARGE PURPLE-GROUND FAMILLE-ROSE 'DAYAZHAI' 'BIRD AND FLOWERS' BOWL
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red
Diameter 8¼ in., 21 cm

PROVENANCE

Collection of Ronald W. Longsdorf.

LITERATURE

Ronald W. Longsdorf, 'Dayazhai Ware: Porcelains of the Empress Dowager', *Orientations*, March 1992, fig. 8.

$ 8,000-12,000

清光緒 約1876年　紫地粉彩花鳥紋大盌
《大雅齋》《天地一家春》
《永慶長春》款

來源
Ronald W. Longsdorf 收藏

出版
Ronald W. Longsdorf，〈Dayazhai Ware: Porcelains of the Empress Dowager〉，《Orientations》，1992年3月，圖8

562

A PAIR OF PURPLE-GROUND FAMILLE-ROSE 'DAYAZHAI' 'HWAMEI AND FLOWERS' DISHES
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

each with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base of each with a four-character *Yongqing changchun* mark, all in iron red (2)
Diameter 8¾ in., 22.5 cm

PROVENANCE

Collection of Ronald W. Longsdorf.

$ 10,000-15,000

清光緒 約1876年　紫地粉彩花鳥紋盤一對
《大雅齋》《天地一家春》
《永慶長春》款

來源
Ronald W. Longsdorf 收藏

562

563

A PURPLE-GROUND FAMILLE-ROSE 'DAYAZHAI' 'HWAMEI AND FLOWERS' CIRCULAR BOX AND COVER
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

the cover with a three-character *Dayazhai* mark and a five-character *Tiandi yi jia chun* oval seal mark, the base of the box with a four-character *Yongqing changchun* mark, all in iron red (2)
Diameter 12⅜ in., 31.3 cm

PROVENANCE

Property of a Lady.
Sotheby's London, 6th December 1994, lot 218.

$ 20,000-30,000

清光緒 約1876年　紫地粉彩花鳥紋蓋盒
《大雅齋》《天地一家春》
《永慶長春》款

來源
女史收藏
倫敦蘇富比1994年12月6日，編號218

563

564

A GILT-DECORATED YELLOW-GROUND FAMILLE-ROSE 'BATS AND SHOU' DISH MARK AND PERIOD OF TONGZHI

the base with a four-character mark in iron red
Diameter 8⅞ in., 22.5 cm

PROVENANCE

Collection of Barry C. Tattenhall.
Sotheby's London, 12th December 1989, lot 443.

EXHIBITED

Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912, Oriental Ceramic Society, London, 1951, cat. no. 217.

$ 6,000-8,000

清同治　黃地粉彩福壽萬年紋盤
《同治年製》款

來源
Barry C. Tattenhall 收藏
倫敦蘇富比1989年12月12日，編號443

展覽
《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》，東方陶瓷學會，倫敦，1951年，編號217

565

A YELLOW-GROUND FAMILLE-ROSE 'BATS AND SHOU' CUP MARK AND PERIOD OF TONGZHI

the base with a four-character mark in iron red
Diameter 3½ in., 9 cm

$ 5,000-7,000

清同治　黃地粉彩福壽萬年紋盃
《同治年製》款

565

566

A GILT-DECORATED YELLOW-GROUND FAMILLE-ROSE 'BATS AND SHOU' BOWL MARK AND PERIOD OF TONGZHI

the base with a four-character mark in iron red
Diameter 5¾ in., 14.6 cm

PROVENANCE

Collection of Ronald W. Longsdorf.

$ 10,000-15,000

清同治　黃地粉彩福壽萬年紋盌
《同治年製》款

來源
Ronald W. Longsdorf 收藏

566

568

A GILT-DECORATED YELLOW-GROUND FAMILLE-ROSE 'BATS AND SHOU' HEXAGONAL JARDINIÈRE
QING DYNASTY, TONGZHI PERIOD
Width 14¾ in., 37.3 cm

PROVENANCE
Orientique, Hong Kong.

$ 20,000-30,000

清同治　黃地粉彩福壽萬年紋六方花盆

來源
古慶堂，香港

567

A GILT-DECORATED YELLOW-GROUND FAMILLE-ROSE 'BATS' NARCISSUS TRAY MARK AND PERIOD OF TONGZHI
the base with a four-character mark in iron red
Length 10 in., 25.4 cm

PROVENANCE
Collection of Georg Weishaupt (1906-2004), no. 449.
Sotheby's Amsterdam, 16th October 1995, lot 153.

EXHIBITED
From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, Museum für Kunsthandwerk, Frankfurt and Museum für Kunsthandwerk, Berlin, 1987, cat. no. 104.

$ 8,000-12,000

清同治　黃地粉彩百福紋水仙盆
《同治年製》款

來源
Georg Weishaupt (1906-2004) 收藏，編號449
阿姆斯特丹蘇富比1995年10月16日，編號153

展覽
《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，應用藝術博物館，法蘭克福及装饰艺术博物馆，柏林，1987年，編號104

569

A MASSIVE BLUE-GROUND GREEN-ENAMELED 'CHUXIUGONG' 'DRAGON' CHARGER
QING DYNASTY, GUANGXU PERIOD, CIRCA 1889

the base with a four-character *Chuxiugong zhi* seal mark in underglaze blue
Diameter 27⅞ in., 70.7 cm

PROVENANCE

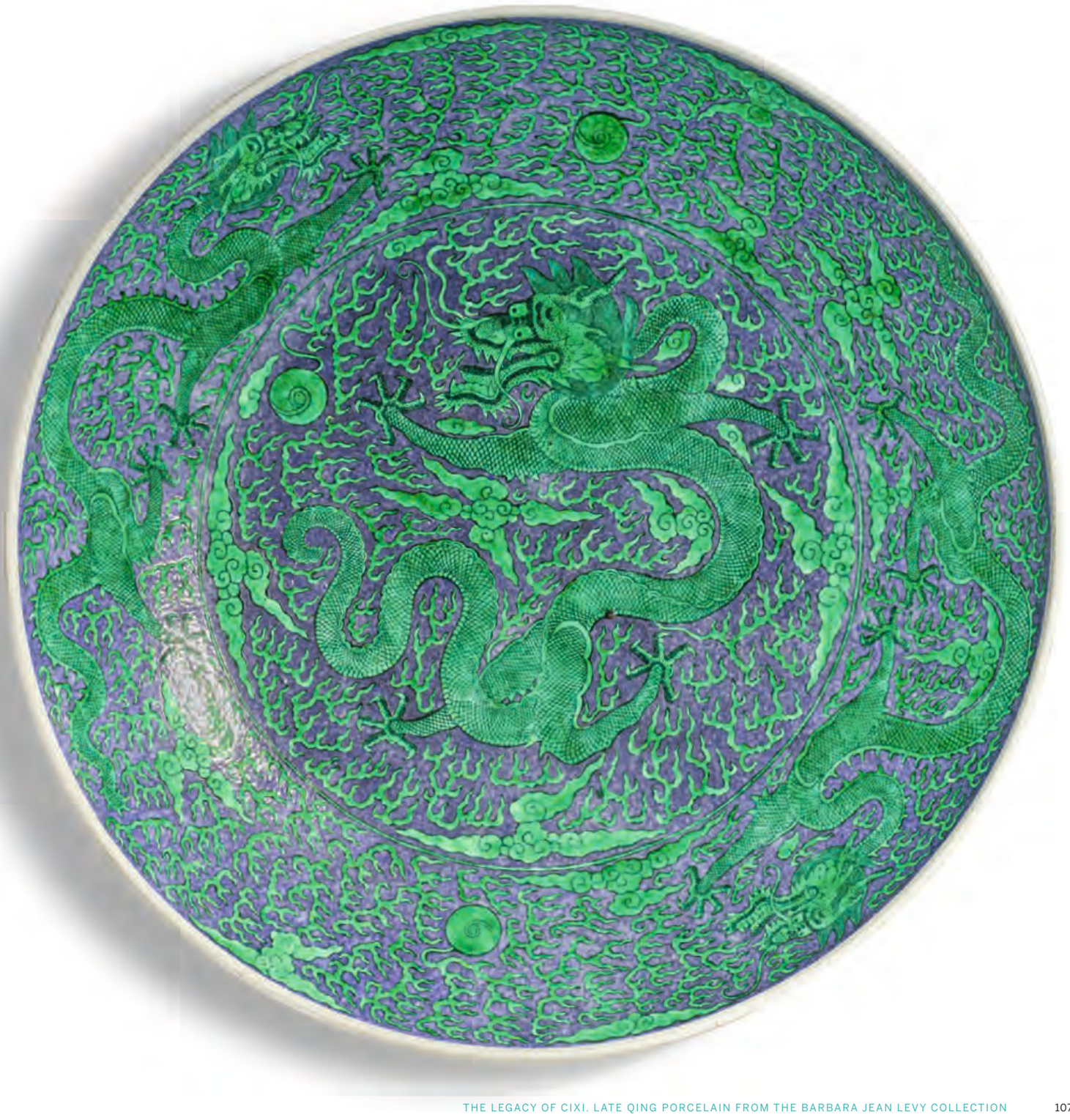
Christie's London, 16th April 1980, lot 91.
Sotheby's London, 16th April 1996, lot 423.
Collection of Ronald W. Longsdorf.

$ 60,000-80,000

清光緒 約1889年　青花地綠彩雲龍趕珠紋大盤

《儲秀宮製》款

來源
倫敦佳士得1980年4月16日，編號91
倫敦蘇富比1996年4月16日，編號423
Ronald W. Longsdorf 收藏



The Chuxiugong (Palace of Gathering Elegance) is one of the six Western palaces in the Forbidden City, favored by the Empress Dowager Cixi and her chief residence between 1856 and 1885. Ronald W. Longsdorf in 'The Tongzhi Imperial Wedding Porcelain', *Orientations*, October 1996, p. 70, notes that Cixi had the palace refurbished on her 50th birthday in 1884, with luxurious objects of monumental size, many modeled after prototypes from the 18th century.

Porcelains with *Chuxiugong zhi* marks were likely commissioned to commemorate this significant palace. Research also suggests that pieces with this mark were intended as imperial gifts, instead of daily use (Chen Kelun, 'Huafan jinse yongqing Changchun. Cixi he tade yuyong ciqi [Flourishing blossoms and splendid colors. Cixi and her imperial porcelain]', *Forbidden City*, September 2019, p. 134). The large-sized dishes with dragon decorations and marked with the name of Cixi's residential palace not only symbolize the grandeur and authority of the imperial throne, but also her significant influence within the court.

Painted with dragons in pursuit of flaming pearls in green enamel against an underglaze-blue ground, the present charger is faithfully based on Kangxi period designs. Compare a Kangxi mark and period 'dragon' dish in the Baur Collection, illustrated in John Ayers, *The Baur Collection. Chinese Ceramics*, vol. IV, Geneva, 1974, pl. A555.

Measuring over 70 cm in diameter, the present charger ranks amongst the larger known examples of chargers bearing Chuxiugong marks. Compare a closely related example in the Palace Museum, Beijing, illustrated in Chen Kelun, *op. cit.*, p. 134; another was sold in our Paris rooms, 18th December 2012, lot 146. Compare two smaller examples of the same design, each measuring around 48cm in diameter: the first sold in our Hong Kong rooms, 31st October - 1st November 1974, lot 295; the second sold at Christie's Hong Kong, 29th April 1996, lot 782. For a smaller type, measuring 32 cm in diameter, see one from the Kwan Collection, included in the exhibition *The Splendour of Qing Dynasty*, Hong Kong Museum of Art, Hong Kong, 1992, cat. no. 143, and sold at Christie's Singapore, 30th March 1997, lot 345.

570

A YELLOW-GROUND FAMILLE-ROSE 'DAYAZHAI' 'WISTERIA' DOUBLE-LOBED NARCISSUS TRAY
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red
Length 8⅞ in., 22.5 cm

PROVENANCE

Collection of Ronald W. Longsdorf.

LITERATURE

Ronald W. Longsdorf, 'Dayazhai Ware: Porcelains of the Empress Dowager', *Orientations*, March 1992, fig. 18.

$ 10,000-15,000

清光緒 約1876年　黃地粉彩紫藤花鳥紋雙圓連體亞腰水仙花盆 《大雅齋》《天地一家春》《永慶長春》款

來源
Ronald W. Longsdorf 收藏

出版
Ronald W. Longsdorf，〈Dayazhai Ware: Porcelains of the Empress Dowager〉，《Orientations》，1992年3月，圖18

571

A YELLOW-GROUND FAMILLE-ROSE 'ORCHID' BOWL AND COVER
MARKS AND PERIOD OF TONGZHI

the cover with a four-character mark, the base with a four-character seal mark within a square, all in iron red (2)
Diameter 4⅛ in., 10.5 cm

PROVENANCE

Bluett & Sons Ltd., London.
Jonathan Robinson Oriental Ceramics & Works of Art, London, 10th June 1994.

A bowl with this pattern is in the Palace Museum, Beijing, illustrated in *Guanyang ciqi: Gugong bowuyuancang Qing dai zhici guanyang yu yuyao ciqi* [Official Designs and Imperial Porcelain: Official Porcelain Designs and Imperial Qing Dynasty Porcelains in the Palace Museum], Beijing, 2007, p. 063 (bottom), shown alongside the sketch on paper (pl. 5).

$ 6,000-8,000

清同治　黃地粉彩墩蘭紋蓋碗 《同治年製》款

來源
Bluett & Sons Ltd.，倫敦
Jonathan Robinson Oriental Ceramics & Works of Art，倫敦，1994年6月10日

572

572

A FAMILLE-ROSE 'DAYAZHAI' 'HWAMEI AND FLOWERS' BRUSHPOT
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red
Diameter 7⅞ in., 20 cm

PROVENANCE

Solveig and Anita Gray, London, 26th October 1993.

$ 8,000-12,000

清光緒 約1876年　粉彩藤蘿畫眉月季圖筆筒
《大雅齋》《天地一家春》
《永慶長春》款

來源
Solveig and Anita Gray，倫敦，1993年10月26日

573

573

A FAMILLE-ROSE 'DAYAZHAI' 'MORNING GLORY' OVAL NARCISSUS TRAY
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red
Length 8¾ in., 22.2 cm

LITERATURE

Ronald W. Longsdorf, 'Dayazhai Ware: Porcelains of the Empress Dowager', *Orientations*, March 1992, fig. 14.

$ 10,000-15,000

清光緒 約1876年　粉彩牽牛花紋水仙花盆
《大雅齋》《天地一家春》
《永慶長春》款

出版
Ronald W. Longsdorf，〈Dayazhai Ware: Porcelains of the Empress Dowager〉，《Orientations》，1992年3月，圖14

574

A LIME-GREEN-GROUND FAMILLE-ROSE 'DAYAZHAI' 'MAGPIE AND PRUNUS' FLORIFORM NARCISSUS TRAY
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red
Width 7⅜ in., 19.8 cm

LITERATURE

Ronald W. Longsdorf, 'Dayazhai Ware: Porcelains of the Empress Dowager', *Orientations*, March 1992, fig. 12.

$ 10,000-15,000

清光緒 約1876年　淺綠地粉彩喜上眉梢紋梅花式水仙花盆
《大雅齋》《天地一家春》
《永慶長春》款

出版
Ronald W. Longsdorf，〈Dayazhai Ware: Porcelains of the Empress Dowager〉，《Orientations》，1992年3月，圖12

575

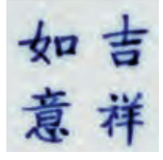
575

A YELLOW-GROUND FAMILLE-ROSE 'MAGPIE AND PRUNUS' OVAL DISH
QING DYNASTY, TONGZHI PERIOD

the base with a four-character *Jixiang ruyi* mark in underglaze blue
Length 13⅝ in., 34.8 cm

$ 8,000-12,000

清同治　黃地粉彩喜上眉梢紋盤
《吉祥如意》款



576

576

A RARE YELLOW-GROUND FAMILLE-ROSE 'MAGPIE AND PRUNUS' RECTANGULAR PILLOW
QING DYNASTY, TONGZHI PERIOD

Length 8 in., 20.2 cm

$ 8,000-12,000

清同治　黃地粉彩喜上眉梢紋長方枕

577

A YELLOW-GROUND FAMILLE-ROSE 'MAGPIE AND PRUNUS' BOWL
MARK AND PERIOD OF TONGZHI

the base with a four-character mark in iron red
Diameter 7⅛ in., 18.2 cm

PROVENANCE

Collection of Ronald W. Longsdorf.

$ 6,000-8,000

清同治　黃地粉彩喜上眉梢紋盌
《同治年製》款

來源
Ronald W. Longsdorf 收藏

577

578

A YELLOW-GROUND FAMILLE-ROSE 'MAGPIE AND PRUNUS' FOUR-TIERED BOX AND COVER
QING DYNASTY, TONGZHI PERIOD

(5)
Height 6¼ in., 16 cm

PROVENANCE

Hung Wu Antiques, Hong Kong, 3rd January 1994.

$ 8,000-12,000

清同治　黃地粉彩喜上眉梢紋四層蓋盒

來源
洪武古美術，香港，1994年1月3日

578

579

A LARGE YELLOW-GROUND GRISAILLE-PAINTED 'DAYAZHAI' 'PEONY' BOWL
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red
Diameter 8¼ in., 21 cm

PROVENANCE

Collection of Florence Ueltzen, circa 1970.
Sotheby's New York, 21st-22nd September 2005, lot 133.

$ 6,000-8,000

清光緒 約1876年　黃地墨彩牡丹紋大盌
《大雅齋》《天地一家春》
《永慶長春》款

來源
Florence Ueltzen 收藏，約1970年
紐約蘇富比2005年9月21至22日，編號133

580

A YELLOW-GROUND GRISAILLE-PAINTED 'DAYAZHAI' 'PEONY AND HIBISCUS' BOX AND COVER
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

the cover with a three-character *Dayazhai* mark and a five-character *Tiandi yi jia chun* oval seal mark, the base of the box with a four-character *Yongqing changchun* mark, all in iron red (2)
Diameter 6⅜ in., 16.3 cm

PROVENANCE

Collection of Georg Weishaupt (1906-2004), no. 552.
Sotheby's Amsterdam, 16th October 1995, lot 59.

EXHIBITED

From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, Museum für Kunsthandwerk, Frankfurt and Museum für Kunsthandwerk, Berlin, 1987, cat. no. 159.

LITERATURE

Ronald W. Longsdorf, 'Dayazhai Ware: Porcelains of the Empress Dowager', *Orientations*, March 1992, fig. 3.

$ 8,000-12,000

清光緒 約1876年　黃地墨彩牡丹芙蓉紋蓋盒
《大雅齋》《天地一家春》
《永慶長春》款

來源
Georg Weishaupt (1906-2004) 收藏，編號552
阿姆斯特丹蘇富比1995年10月16日，編號59

展覽
《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，應用藝術博物館，法蘭克福及装饰艺术博物馆，柏林，1987年，編號159

出版
Ronald W. Longsdorf，〈Dayazhai Ware: Porcelains of the Empress Dowager〉，《Orientations》，1992年3月，圖3

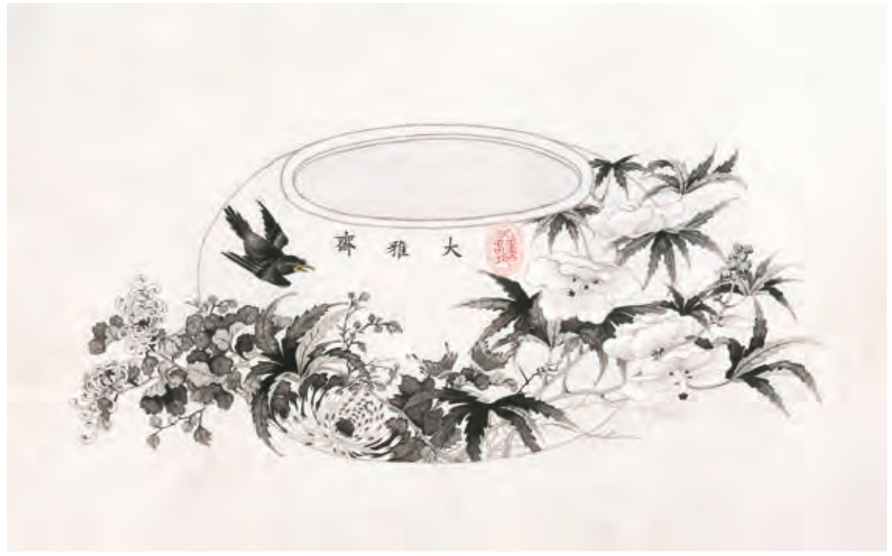
581

A MASSIVE AND RARE TURQUOISE-GROUND GRISAILLE-PAINTED 'DAYAZHAI' 'BIRD AND FLOWERS' FISHBOWL
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with an effaced three-character *Dayazhai* mark and an abraded oval seal mark
Width 28¼ in., 72 cm

$ 60,000-80,000

清光緒 約1876年　松石綠地墨彩葵菊花鳥紋大缸
《大雅齋》款



Design of a 'bird and flowers' fishbowl, ink on paper, late Qing dynasty © The Palace Museum, Beijing
清末 葵菊花紋魚缸圖樣 紙本 © 故宮博物院，北京

Tiandi Yijiachun was the name of a palace located within the Yuanming yuan gardens, where Cixi resided as Empress during the reign of the Xianfeng Emperor (1850-1861). Dayazhai was the title given to the art studio within this palace. During the Tongzhi period (1861-1875), there were plans to reconstruct the garden complex, which likely prompted the commissioning of porcelain with these marks. The reconstruction was left incomplete due to financial constraints, with only a partial renovation being accomplished, known as Yihe yuan. See a photograph showing a similar fishbowl placed in the Chuxiu Palace, illustrated in Ronald W. Longsdorf, 'Dayazhai Ware. Porcelains of the Empress Dowager', *Orientations*, March 1992, fig. 6, p. 48.

Compare a closely related example, from the Palace Museum, Beijing, illustrated in Yang Ou, Xi Wenjun eds., *Yutang jiaqi. Wanqing gongting dihou yongci* [Exquisite treasures of the imperial court. Porcelain for the Emperor and Empress of the late Qing dynasty], Beijing, 2022, pl. 33; another example, with birds and flower design, illustrated in Chen Kelun, 'Huafan jinse yongqing Changchun. Cixi he ta de yuyong ciqi [Flourishing blossoms and splendid colors. Cixi and her imperial porcelain]', *Forbidden City*, September 2019, p. 121.

The interior of the Palace of Gathered Elegance (Chuxiugong)
儲秀宮內景

582

A YELLOW-GROUND GRISAILLE-PAINTED 'DAYAZHAI' 'BIRDS AND FLOWERS' VASE (TIANQIUPING)
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red
Height 16¾ in., 42.5 cm

$ 20,000-30,000

清光緒 約1876年　黃地墨彩花鳥紋天球瓶
《大雅齋》《天地一家春》《永慶長春》款

583

A PAIR OF YELLOW-GROUND GRISAILLE-PAINTED 'DAYAZHAI' 'PEONY' FISHBOWLS
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

each with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red (2)
Diameter 9½ in., 24.2 cm

$ 20,000-30,000

清光緒 約1876年　黃地墨彩牡丹紋缽缸一對
《大雅齋》《天地一家春》《永慶長春》款

584

A PAIR OF TURQUOISE-GROUND GRISAILLE-PAINTED 'BIRDS AND FLOWERS' BOXES AND COVERS
MARKS AND PERIOD OF GUANGXU

the base of each box with a six-character mark in iron red (4)
Diameter 12⅜ in., 31.5 cm

PROVENANCE

Collection of Barbara Barondess MacLean (1907-2000).
Christie's New York, 23rd March 1995, lot 403.

Boxes and covers of this type are frequently found with *Dayazhai* and *Yongqing changchun* (eternal prosperity, enduring spring) marks, which were specifically commissioned for Dowager Empress Cixi. See an example illustrated in *Guanyang ciqi: Gugong bowuyuancang Qing dai zhici guanyang yu yuyao ciqi* [Official Designs and Imperial Porcelain: Official Porcelain Designs and Imperial Qing Dynasty Porcelains in the Palace Museum], Beijing, 2007, p. 164. Pieces with similar decorations but with a Guangxu six-character mark are relatively uncommon and were probably produced during the same period as those commissioned for Cixi, but intended for use in other imperial palaces.

Compare a closely related box and cover sold at Christie's London, 28th July 1975, lot 208; and a pair sold at Christie's New York, 23rd March 1995, lot 403.

$ 60,000-80,000

清光緒　松石綠地墨彩菱菊花鳥紋蓋盒
一對
《大清光緒年製》款

來源
Barbara Barondess MacLean (1907-2000) 收藏
紐約佳士得1995年3月23日，編號403

585

A PAIR OF PURPLE-GROUND GRISAILLE-PAINTED 'DAYAZHAI' 'PEONY' RECTANGULAR NARCISSUS TRAYS
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

each with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red (2)
Length 8⅝ in., 22 cm

PROVENANCE

Collection of Ronald W. Longsdorf.

$ 20,000-30,000

清光緒 約1876年　紫地墨彩牡丹紋長方水仙盆一對
《大雅齋》《天地一家春》《永慶長春》款

來源
Ronald W. Longsdorf 收藏

586

A RARE PAIR OF BLUE-GROUND GRISAILLE-PAINTED 'DAYAZHAI' 'PLANTAIN LILY' RECTANGULAR NARCISSUS TRAYS
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red (2)
Length 8½ in., 21.5 cm

PROVENANCE

Sotheby's New York, 16th September 2009, lot 235.

The present pair of narcissus trays is unusual for both the lavender-blue ground and the composition, which appears to be based on a drawing preserved in the Palace Museum, Beijing, see *Guanyang ciqi: Gugong bowuyuancang Qing dai zhici guanyang yu yuyao ciqi* [Official Designs and Imperial Porcelain: Official Porcelain Designs and Imperial Qing Dynasty Porcelains in the Palace Museum], Beijing, 2007, pl. 35, where it describes the composition as consisting of plantain lily, wildflowers and bees. The same design in grisaille enamels on a yellow ground is found on a similar rectangular-form jardinière also in the Levy Collection, offered in this sale (**lot 599**).

$ 20,000-30,000

清光緒 約1876年　藍地墨彩萱花紋長方水仙花盆一對
《大雅齋》《天地一家春》《永慶長春》款

來源
紐約蘇富比2009年9月16日，編號235

587

A PAIR OF GILT-DECORATED BLUE-GLAZED 'BATS AND FRUITS' BOXES AND COVERS MARKS AND PERIOD OF GUANGXU

the base of each with a six-character mark in underglaze blue (4)
Diameter 10⅜ in., 26 cm

PROVENANCE

Christie's New York, 21st-22nd September 1995, lot 653.

$ 20,000-30,000

清光緒　藍地描金福壽三多紋蓋盒一對
《大清光緒年製》款

來源
紐約佳士得1995年9月21至22日，編號653

588

A PALE YELLOW-GROUND FAMILLE-ROSE 'FLORAL' BOX AND COVER SEAL MARK AND PERIOD OF GUANGXU

the base of the box with a four-character seal mark in iron red (2)
Diameter 11½ in., 29.1 cm

$ 20,000-30,000

清光緒　黃地粉彩花卉團龍紋小蓋盒
《光緒年製》款

589

589

A FAMILLE-ROSE AND UNDERGLAZE-BLUE 'LOTUS' BOWL
MARK AND PERIOD OF XUANTONG

the base with a six-character mark in underglaze blue
Diameter 6 in., 15.3 cm

$ 4,000-6,000

清宣統　外粉彩內青花蓮紋盌
《大清宣統年製》款

590

AN INSCRIBED FAMILLE-ROSE LOTUS-FORM CUP
MARK AND PERIOD OF GUANGXU, DATED 34TH YEAR, CORRESPONDING TO 1908

the stem inscribed *Da Qing Guangxu sanshisi nian Anhui Taihu fujin qiu cao jinian bei* [Cup commemorating the autumn military exercises near Lake Tai in Anhui Province, thirty-fourth year of the reign of Guangxu of the Great Qing dynasty] in black enamel
Length 7¾ in., 20 cm

$ 3,000-5,000

清光緒三十四年（1908年）　粉彩荷花式秋操紀念盃
《大清光緒三十四年安徽太湖附近秋操紀念杯》款

590

591

A LARGE YELLOW-GROUND FAMILLE-ROSE 'DAYAZHAI' 'BIRDS AND FLOWERS' BOWL
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *jixiang ruyi* mark, all in iron red
Diameter 18 in., 45.5 cm

PROVENANCE

Orientique, Hong Kong, 31st December 1996.

$ 25,000-35,000

清光緒 約1876年　黃地粉彩花鳥紋大盌
《大雅齋》《天地一家春》
《吉祥如意》款

來源
古慶堂，香港，1996年12月31日

592

A YELLOW-GROUND GRISAILLE-PAINTED 'DAYAZHAI' 'WISTERIA' BOWL
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red
Diameter 5⅛ in., 13 cm

PROVENANCE

Collection of Ronald W. Longsdorf.
Christie's Hong Kong, 3rd December 2008, lot 2219.

$ 5,000-7,000

清光緒 約1876年　黃地墨彩紫藤花鳥紋盌
《大雅齋》《天地一家春》
《永慶長春》款

來源
Ronald W. Longsdorf 收藏
香港佳士得2008年12月3日，編號2219

592

593

A YELLOW-GROUND GRISAILLE-PAINTED 'DAYAZHAI' 'WISTERIA' BOWL
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark within a double square, all in iron red
Diameter 6⅞ in., 17.5 cm

PROVENANCE

Collection of Ronald W. Longsdorf.

$ 8,000-12,000

清光緒 約1876年　黃地墨彩紫藤花鳥紋盌
《大雅齋》《天地一家春》
《永慶長春》款

來源
Ronald W. Longsdorf 收藏

593

594

594

A YELLOW-GROUND GRISALLE-PAINTED 'DAYAZHAI' 'WISTERIA' JARDINIÈRE AND STAND
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

the jardinière with two three-character *Dayazhai* marks within oval cartouches, and the base of each with a four-character *Yongqing changchun* mark, all in iron red (2)
Length of stand 7⅜ in., 18.8 cm

PROVENANCE

Collection of Ronald W. Longsdorf.

$ 10,000-15,000

清光緒 約1876年　黃地墨彩紫藤花鳥紋方形花盆及盆托
《大雅齋》《永慶長春》款

來源
Ronald W. Longsdorf 收藏

595

A YELLOW-GROUND GRISAILLE-PAINTED 'TIHEDIAN' 'NARCISSUS AND LINGZHI' RECTANGULAR JARDINIÈRE
QING DYNASTY, GUANGXU PERIOD, CIRCA 1885

the base with a four-character *Tihedian zhi* seal mark in iron red
Length 5¾ in., 14.7 cm

PROVENANCE

Orientique, Hong Kong, 21st February 2005.

$ 5,000-7,000

清光緒 約1885年　黃地墨彩靈仙祝壽紋長方花盆
《體和殿製》款

來源
古慶堂，香港，2005年2月21日

595

596

596

A TURQUOISE-GROUND FAMILLE-ROSE 'HWAMEI AND FLOWERS' BARREL-FORM JAR AND COVER
MARK AND PERIOD OF GUANGXU

the base with a four-character mark in iron red (2)
Height 3⅝ in., 9.3 cm

$ 5,000-7,000

清光緒　松石綠地粉彩藤蘿花鳥紋鼓式蓋罐
《光緒年製》款

597

597

A TURQUOISE-GROUND GRISAILLE-PAINTED 'DAYAZHAI' 'WISTERIA' BOWL
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red
Diameter 7 in., 17.7 cm

PROVENANCE

Collection of Ronald W. Longsdorf.

$ 6,000-8,000

清光緒 約1876年　松石綠地墨彩紫藤花鳥紋盌
《大雅齋》《天地一家春》
《永慶長春》款

來源
Ronald W. Longsdorf 收藏

598

A PAIR OF TURQUOISE-GROUND FAMILLE-ROSE 'LOTUS' BOXES AND COVERS
MARKS AND PERIOD OF TONGZHI

the base of each box with a four-character mark in iron red (4)
Diameter 13 in., 33 cm

PROVENANCE

Sotheby's New York, 22nd-23rd March 1999, lot 403.

$ 40,000-60,000

清同治　松石綠地粉彩纏枝番蓮紋蓋盒一對
《同治年製》款

來源
紐約蘇富比1999年3月22至23日，編號403

599

A YELLOW-GROUND FAMILLE-ROSE AND GRISAILLE-PAINTED 'DAYAZHAI' 'DAY LILY' NARCISSUS TRAY
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with a three-character *Dayazhai* mark, a five-character *Tiandi yi jia chun* oval seal mark, the base with a four-character *Yongqing changchun* mark, all in iron red
Length 8⅜ in., 21.5 cm

PROVENANCE

Collection of Georg Weishaupt (1906-2004).
Sotheby's Amsterdam, 16th October 1995, lot 58.
Collection of Ronald W. Longsdorf.

EXHIBITED

From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, Museum für Kunsthandwerk, Frankfurt and Museum für Kunsthandwerk, Berlin, 1987, cat. no. 158.

$ 10,000-15,000

清光緒 約1876年　黃地墨彩萱花紋長方水仙花盆

《大雅齋》《天地一家春》《永慶長春》款

來源
Georg Weishaupt (1906-2004) 收藏
阿姆斯特丹蘇富比1995年10月16日，編號58
Ronald W. Longsdorf 收藏

展覽
《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，應用藝術博物館，法蘭克福及裝饰艺术博物馆，柏林，1987年，編號158

600

A YELLOW-GROUND GRISAILLE-PAINTED 'DAYAZHAI' 'HWAMEI AND FLOWERS' JARDINIÈRE
QING DYNASTY, GUANGXU PERIOD, CIRCA 1876

with two three-character *Dayazhai* marks, each within an oval cartouche, the base with a four-character *Yongqing changchun* mark, all in iron red
Length 8 in., 20.2 cm

PROVENANCE

Christie's New York, 27th November 1991, lot 417.
Collection of Ronald W. Longsdorf.

$ 8,000-12,000

清光緒 約1876年　黃地墨彩花鳥紋長方倭角花盆

《大雅齋》《永慶長春》款

來源
紐約佳士得1991年11月27日，編號417
Ronald W. Longsdorf 收藏

601

601

**A YELLOW-GROUND GREEN-ENAMELED 'DRAGON' BOWL
MARK AND PERIOD OF GUANGXU**

the base with a six-character mark in underglaze blue
Diameter 6⅜ in., 16.3 cm

PROVENANCE

Christie's Hong Kong, 20th March 1990, lot 712.

$ 5,000-7,000

清光緒　黃地綠彩趕珠龍紋盌
《大清光緒年製》款

來源
香港佳士得1990年3月20日，編號712

602

**A GREEN-GLAZED BOWL
MARK AND PERIOD OF GUANGXU**

the base with a six-character mark in underglaze blue
Diameter 6½ in., 16.6 cm

PROVENANCE

Collection of Georg Weishaupt (1906-2004), no. 479.
Sotheby's Amsterdam, 16th October 1995, lot 85.

EXHIBITED

From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, Museum für Kunsthandwerk, Frankfurt and Museum für Kunsthandwerk, Berlin, 1987, cat. no. 145.

$ 4,000-6,000

清光緒　綠釉盌
《大清光緒年製》款

來源
Georg Weishaupt (1906-2004) 收藏，編號479
阿姆斯特丹蘇富比1995年10月16日，編號85

展覽
《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，
應用藝術博物館，法蘭克福及裝饰艺术博物馆，
柏林，1987年，編號145

602

603

**A PAIR OF LIME-GREEN-GROUND FAMILLE-ROSE 'DRAGON' DISHES
MARKS AND PERIOD OF GUANGXU**

the base of each with a six-character mark in underglaze blue (2)
Diameter 5⅝ in., 14.4 cm

PROVENANCE

Collection of Georg Weishaupt (1906-2004), no. 662.
Sotheby's Amsterdam, 16th October 1995, lot 101.

EXHIBITED

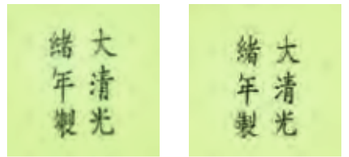
From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, Museum für Kunsthandwerk, Frankfurt and Museum für Kunsthandwerk, Berlin, 1987, cat. no. 143.

$ 6,000-8,000

清光緒　檸檬綠地粉彩雙龍戲珠紋盤一對
《大清光緒年製》款

來源
Georg Weishaupt (1906-2004) 收藏，編號662
阿姆斯特丹蘇富比1995年10月16日，編號101

展覽
《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，
應用藝術博物館，法蘭克福及裝饰艺术博物馆，
柏林，1987年，編號143



604

A PAIR OF SMALL YELLOW-GROUND FAMILLE-ROSE ‘FLORAL’ BOXES AND COVERS SEAL MARKS AND PERIOD OF GUANGXU

the base of each box with a four-character seal mark in iron red (4)
Diameter 5⅛ in., 13 cm

$ 6,000-8,000

清光緒　黃地粉彩花卉團龍紋小蓋盒一對
《光緒年製》款

605

A YELLOW-GROUND FAMILLE-ROSE ‘DRAGON AND PHOENIX’ BOWL MARK AND PERIOD OF TONGZHI

the base with a six-character mark in underglaze blue
Diameter 6⅛ in., 15.5 cm

PROVENANCE

Collection of Georg Weishaupt (1906-2004), no. 780.
Sotheby's Amsterdam, 16th October 1995, lot 97.

EXHIBITED

From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, Museum für Kunsthandwerk, Frankfurt and Museum für Kunsthandwerk, Berlin, 1987, cat. no. 103.

$ 6,000-8,000

清同治　黃地粉彩開光龍鳳呈祥紋盌
《大清同治年製》款

來源
Georg Weishaupt (1906-2004) 收藏，編號780
阿姆斯特丹蘇富比1995年10月16日，編號97

展覽
《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，應用藝術博物館，法蘭克福及装饰艺术博物馆，柏林，1987年，編號103

605

606

A BLUE-GROUND YELLOW-ENAMELED ‘DRAGON’ DISH MARK AND PERIOD OF GUANGXU

the base with a six-character mark in underglaze blue
Diameter 10 in., 25.5 cm

PROVENANCE

Christie's Hong Kong, 20th March 1990, lot 717.

$ 6,000-8,000

清光緒　青花地黃彩趕珠龍紋盤
《大清光緒年製》款

來源
香港佳士得1990年3月20日，編號717

606

607

A LARGE INCISED FAMILLE-VERTE BISCUIT 'FLORAL' 'CHUXIUGONG' CHARGER QING DYNASTY, GUANGXU PERIOD, CIRCA 1889

the base with a four-character *Chuxiugong zhi* seal mark in underglaze blue
Diameter 18½ in., 47.2 cm

PROVENANCE

Collection of Georg Weishaupt (1906-2004), no. 842.
Sotheby's Amsterdam, 16th October 1995, lot 60.

EXHIBITED

Van keizerrijk tot volksrepubliek / From Empire to People's Republic, Haags Gemeentemuseum, The Hague, 1986, cat. no. 39.
From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection, Museum für Kunsthandwerk, Frankfurt and Museum für Kunsthandwerk, Berlin, 1987, cat. no. 164.

The Chuxiugong (Palace of Gathering Elegance) was one of the six Western palaces in the Forbidden City, favored by the Empress Dowager Cixi and her chief residence between 1856 and 1885. Ronald W. Longsdorf in 'The Tongzhi Imperial Wedding Porcelain', *Orientations*, October 1996, p. 70, notes that Cixi had the palace refurbished on her 50th birthday in 1884 with luxurious objects of monumental size, many modeled after prototypes from the 18th century. The combination of incised dragons with flower and rockwork painted in yellow, green and aubergine enamels is derived from Kangxi period porcelains, such as a smaller dish in the National Palace Museum, Taipei (accession no. 故瓷 004406N000000000).

Only two other large 'Chiuxiugong' chargers of this design are known. The first, of the same size as the present example, in the collection of Simon Kwan, is illustrated in *Imperial Porcelain of Late Qing*, The Chinese University of Hong Kong, Hong Kong, 1983, cat. no. 96 and front cover. The second example, 64 cm in diameter, was sold at Christie's New York, 13th September 2019, lot 1144.

$ 20,000-30,000

清光緒 約1889年　素三彩花卉暗刻龍紋大盤
《儲秀宮製》款

來源
Georg Weishaupt (1906-2004) 收藏，編號842
阿姆斯特丹蘇富比1995年10月16日，編號60

展覽
《Van keizerrijk tot volksrepubliek》，海牙市立美術館，海牙，1986年，編號39
《From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection》，應用藝術博物館，法蘭克福及裝饰艺术博物馆，柏林，1987年，編號164

RULING FROM BEHIND THE SILK SCREEN

THE TWO DOWAGER EMPRESSES

御簾遺芳

慈安與慈禧

Fig. 1 *Empress Dowager Ci'an in a Garden with Rocks, Bamboo, and Peonies, circa* 1865, ink and color on paper © The Palace Museum, Beijing
圖一 慈安坐像，約1865年，設色紙本 © 故宮博物院，北京

During the turbulent twenty years between 1861 and 1881, China witnessed the ascent of two emperors to the imperial throne, the Tongzhi Emperor (r. 1861-1875) and the Guangxu Emperor (r. 1875-1908). Critically, the country also saw two Dowager Empresses, Ci'an (1837-1881) and Cixi (1835-1908), working in conjunction as co-regents for the young emperors. In a sense, these two women ruled over China and had to navigate the turbulent course of political unrest in the country during this time. This was truly unprecedented as traditionally women in the imperial family were not allowed to intervene in the country's politics nor be seen during imperial court sessions. These two co-regents had to educate themselves in politics and imperial customs, bearing the weight of the empire on their shoulders.

Wife and Empress Consort of the Xianfeng Emperor as well as nominal mother to the Tongzhi Emperor, Ci'an, also known as Empress Xiaozhenxian, was conferred the title 'Mother Empress, Empress Dowager' once Tongzhi ascended the throne in 1861. Although never empress to the Xianfeng Emperor, Tongzhi's birth mother, Cixi, also known as Empress Xiaoqinxian, was honored as 'Holy Mother, Empress Dowager' at the same time. In principle, Ci'an wielded legal authority and precedence over Cixi, yet she appeared to take little interest in politics and instead was the decision-maker within the inner court while Cixi focused her efforts on state affairs. Indeed, in *Artful Subversion: Empress Dowager Cixi's Image Making,* New Haven, 2023, pp 20-23, Ying-Chen Peng notes the different undertones of the imperial portraits for the two Dowager Empresses painted during the reign of the Tongzhi Emperor (**figs 1-2**). Peng argues that whilst Cixi is portrayed sitting upright next to a table with a half-opened book, recalling similar scenes of past emperor portraits depicted in similar ways, Ci'an's portrait shows the sitter leisurely resting within a garden scene of blooming flowers, signaling domesticity. Ci'an's painting is further accompanied by a colophon by Tongzhi, reading *cizhu yanqing* (May the mother's benevolence be as lasting as the evergreen bamboos), signaling his emotional closeness to the loving Empress Dowager.

Yet, despite Ci'an's seldom intervention in politics during the twenty years she was co-regent, she was still required to approve all stately decrees. According to *Duansu yishi mizha*, before Xianfeng's death in 1861, he gifted both Ci'an and the young Emperor a seal, '*Yushang*' for Ci'an and '*Tongdaotang*' for the Emperor, the latter was passed onto his mother, Cixi, given the young age of Tongzhi at that time, and required both seals to be impressed on any imperial decree before they can be implemented. Thus, the two women were required to agree on all affairs, presenting a united front to the empire.

The co-regency of the Dowager Empress Ci'an and Cixi only came to an end after twenty years when Ci'an passed away in 1881. Cixi would then continue her regency on and off until her death in 1908, leaving behind a controversial legacy and a divided state. Nonetheless, the twenty years shared by the two Dowager Empresses represents a historically important and significant union of the two most powerful women in China, who decided the fate of the vast Qing empire from behind silk screens.

1861至1881，二十載間中國風雨飄搖，同治、光緒兩朝皇帝先後踐祚。二帝身後，慈安、慈禧兩宮太后同登歷史舞台，為幼皇攝政。山河動盪中，兩宮太后手握帝國沉浮，此局面可謂史無前例；封建帝制下，皇室女性本不得干政，亦不能顯身朝堂，慈安、慈禧為勢所迫，須自學國是，帝業之重盡負其肩。

慈安（孝貞顯皇后）乃咸豐帝正妻皇后，故為同治嫡母，同治1861年登基後尊慈安為母后皇太后；慈禧（孝欽顯皇后）為咸豐帝貴妃，雖不曾封后，但因是同治生母，亦尊為聖母皇太后。嫡庶有尊卑，慈安權位高於慈禧，然慈安志不在國政，僅決策后宮諸事，慈禧則更傾力臨朝。彭盈真論及同治時期兩宮太后畫像（圖一、二）似各有影射——慈禧肅然端坐，身側案頭書卷半開，場景恰如歷朝帝王畫像，慈安則泰然安坐，身後芳草滿園，喻指內廷，見《巧妙的顛覆：慈禧太后的形象塑造》，紐黑文，2023年，頁20-23。慈安畫像引首有同治御筆，題「慈竹延清」，可見慈安溫藹，更得同治親近。

兩宮垂簾二十載，慈安少問政事，然旨令施行仍需慈安核准。據《端肅遺事密札》，1861年，咸豐於駕崩前賜慈安及幼年同治各一印，慈安得「御賞」為印起，同治得「同道堂」為印訖，因同治年幼，「同道堂」印由慈禧掌執；一切旨令，須同時加蓋兩印方可頒行，故大小奏議均經兩宮太后一同定奪，兩宮同治之局面由此展開。

1881年慈安崩逝，兩宮同治結束。此後，慈禧繼續把持朝政，直至1908年壽終，留下山河支離破碎，為後人詬病。持政二十載，兩位女性權勢熏天，隨御簾低垂，大清帝國亦落下帷幕。

Fig. 2 *Empress Dowager Cixi in a Garden with Rocks and Bamboo, circa* 1865, ink and color on paper, © The Palace Museum, Beijing
圖二 慈禧坐像，約1865年，設色紙本 © 故宮博物院，北京

THE IMPERIAL GREEN JADE SEAL FOR EMPRESS XIAOZHENXIAN

GUO FUXIANG

Amongst the various types of imperial seals, there is one type that performed no function and could not be impressed on documents, books, or works of art. Furthermore, these seals were not even in the possession of emperors and empresses during their lifetimes, but rather had to have these assigned to them only after their passing. This type of seals is known as *shibao*, or posthumous seals. This season, Sotheby's New York is offering an Imperial green jade posthumous seal for the Empress Xiaozhenxian (also known as Dowager Empress Ci'an) (1837-1881). Made during the Guangxu Emperor's reign and documenting the conferring of a posthumous title to the empress of the Xianfeng Emperor, this green jade seal is carved with a finial worked in the form of entwined dragons. The seal face measures 12.8 cm on each side while the seal measures 11.3 cm in height. The seal face is carved with seal-script Chinese and regular-script Manchu, each occupying three columns, reading *Xiaozhen Ci'an yuqing hejing yitian zuosheng xianhuanghou zhi bao*. As the seal relates to the details of Qing court rituals of ancestral worship and rules of conferring posthumous names, a summary of both presented below will thus help us understand this work of art better.

A posthumous seal was an object created to document the conferring of posthumous titles by a reigning emperor to preceding emperors and empresses - a direct product of an elaborate system of ritual rites involving ancestral temples and posthumous naming in ancient China. In these ancestral temples built for emperors, rulers of states, nobles, and officials to worship their ancestors, there would be spirit tablets, symbolic clothing and other means related to the worshipped placed within. Each worshipped ancestor within these temples were assigned a respected title, also known as the posthumous name, generally laudatory and eulogizing his or her deeds and virtues in life. The system of posthumous naming in China has a very long history, having already been well established during the time of the Zhou dynasty. Before then, only the founding ruler of a state had the right to have a posthumous title, while everyone else had the same name in life as in death. During the Zhou dynasty, posthumous titles became widespread: "In life [one] had a name (*ming*), and in death a posthumous title (*yi*). Names are to identify the living, posthumous titles, the dead." As ritual systems became more sophisticated, posthumous naming also evolved, ultimately leading to the worship of deceased rulers and patriarchs with the same diligence as if they were alive, and to the widespread adoption of posthumous names across different strata of society. In Chinese history, the worship and posthumous naming of emperors and empresses were an important component of court rules governed by explicit and strict rules and imperial posthumous seals were an important class of artifacts created for these important ritual acts.
Let us first consider the rules of conferring posthumous titles to emperors and empresses during the Qing dynasty.

The Qing use of posthumous titles began with Hong Taiji, Emperor Taizong of Qing. In the first year of the Chongde reign (1636), Hong Taiji adopted the title of Taizong and posthumously canonized his great-great-great-grandfather King Ze, his great-great-grandfather King Qing, his great-grandfather King Chang, his grandfather King Fu, and Nurhaci, the founding emperor of the Qing dynasty, Taizu Wuhuangdi, and Nurhaci's empress Xiaoci Wuhuanghou.[1] The posthumous titles of Qing emperors and empresses followed fixed formats. An emperor's posthumous title was generally a concatenation of his temple name, followed by laudatory eulogy and a posthumous title proper. For example, the Qianlong Emperor's posthumous title was Gaozong fatian longyun zhicheng xianjue tiyuan liji fuwen fenwu qinming xiaoci shensheng chunhuangdi, in which 'Gaozong' is his temple name, 'chun' (pure) is his posthumous title proper, and the phrase between them a laudatory eulogy in praise

of his valor, virtue, wisdom, and cultivation. The length of the posthumous title generally depends on the laudatory eulogy phrases made up of two-characters each. Usually, the initial posthumous title for an emperor would be twenty characters in length while an empress's title would be twelve characters in length. An empress's title would generally begin with the character 'xiao' (filialness), followed by two-character eulogy phrases and her emperor's temple name. An emperor newly ascended to the throne would then add one or two laudatory phrases to the previous emperors and empresses.

There were strict regulations pertaining to the final length of these imperial posthumous titles. When the Qianlong Emperor ascended the throne in the thirteenth year of the Yongzheng reign (1735), he realized that if every emperor added to his predecessors' posthumous titles, they would become unwieldy and confusing, and thus issued an edict to the effect that such additions were to be done within reason and were not required. Even so, by the Jiaqing reign, Nurhaci's posthumous title was already twenty-four characters long; those of Taizong, Shizu, and Shengzu were each twenty-two characters long, and those of all subsequent emperors were each sixteen characters long. It was then decided that, following the Qianlong Emperor's instructions, these would not be further lengthened.[2] From this point onwards, the meanings, characters and lengths of imperial posthumous titles were standardized, and strictly followed by the subsequent emperors.

Now let us consider the use of these posthumous imperial seals.

The texts of posthumous imperial seals were generally inscribed in both Chinese and Manchu scripts. In practice, each deceased emperor or empress would receive three posthumous seals, in silk, sandalwood, and jade. After being ceremonially announced, the silk seal was burnt at the altar of the deceased. The sandalwood seal was interred in the mausoleum, whereas the jade seal was placed and dedicated at the Imperial Ancestral Temple. Not meant for posterity, silk and sandalwood seals, were relatively simply made, whereas jade seals, expected to be preserved and included in the elaborate system of ancestral worship, was finely designed and crafted from carefully chosen materials, which required tremendous amounts of labor and time. First, the Palace Workshops (Zaobanchu) under the supervision of the Imperial Household Department (Neiwufu) would produce the jade seal block according to specifications and submit its dimensions and condition to the Grand Secretariat. The Hanlin Academy would produce the Manchu seal text, and the Grand Secretariat, the Chinese seal text. The Astronomical Bureau (Qintianjian) would then select an auspicious date for the execution of the inscription, after which the Hanlin Academy would send its officials to the Grand Secretariat to verify the Chinese text, and the Grand Secretariat to verify the Manchu text. When the completed text was verified to be correct by both parties, the seal would then be passed to

OPPOSITE: Imperial Portrait of Ci'an, Qing dynasty © The Palace Museum, Beijing
對頁： 清 慈安皇太后朝服像 © 故宮博物院，北京

the Imperial Household Department and then to the Inner Clean Room (Neijieshi) in the Imperial Ancestral Temple in preparation for dedication. When changes were made to previous emperor's and empress's posthumous titles, their posthumous seals would typically be modified accordingly. They would be placed in the Inner Clean Room, and their texts would be erased and replaced with the updated ones by artisans of the Palace Workshops according to specifications from the Hanlin Academy and the Grand Secretariat. Once the posthumous seals were produced, or updated, the Astronomical Bureau would then select an auspicious date, and the emperor would personally dedicate and place the seals within the gold cabinets of the Imperial Ancestral Temple.

The practice of housing posthumous imperial seals at the Imperial Ancestral Temple also evolved over time. In the first year of the Chongde reign (1636), the Ancestral Temple was established in Shengjing, but at the time only spirit tablets of the deceased emperors' and empresses' were housed there. After the Manchus of the Qing dynasty occupied Beijing in the first year of the Shunzhi reign (1644), another Ancestral Temple was established in Beijing, but this temple likewise did not house any jade albums or jade seals. In the seventh month of the second year of the Shunzhi reign (1645), the jade albums and jade seals of Taizu Wuhuangdi, Xiaoci Wuhuanghou and Taizong Wenhuangdi were placed at the Ancestral Temple in Beijing—the first instance of this practice in the history of the Qing dynasty. In the second month of the ninth year of the Shunzhi reign (1652), the jade albums and jade seals of Sizu Kaohuangdi, Sizu Bihuanghou and Xiaoduan Wenhuanghou were also moved to the Ancestral Temple.[3] From this point onwards, the jade albums and jade seals of every deceased emperor and empress would be dedicated at the Ancestral Temple in Beijing. By the forty-fifth year of the Qianlong reign (1780), the Ancestral Temple in Beijing would be home to 16 posthumous imperial seals of five emperors and eleven empresses.

In the twenty-fourth year of the Qianlong reign (1759), the Qing regime pacified the Hui areas and secured a steady supply of Khotan jade. Thus, in the forty-fifth year of his reign (1780), the Qianlong Emperor decreed that a new set of posthumous imperial jade albums and seals should be made and dedicated at the Ancestral Temple in Beijing, whereas the old set currently housed in Beijing would be transported to the Ancestral Temple in Shengjing and dedicated there.[4] The old posthumous imperial seals had been made on an ad hoc basis and thus were of different colors and qualities and bore finials in the shape of crouched dragons. The new set would be standardized to be of the same size and form, with finials in the shape of intertwined dragons, crafted uniformly from Khotan jade. In the seventh month of the forty-seventh year of the Qianlong reign (1782), the sixteen new seals were completed, and in the tenth month of that year, the Qianlong Emperor himself dedicated them at the Ancestral Temple in Beijing. In the following year, before leaving for his fourth Southern Inspection Tour, he ordered Yonglang, Prince Yi, and others to send the set of sixteen old jade albums and seals to the Ancestral Temple in Shengjing, thereby marking the beginning of the practice of maintaining two sets of imperial jade albums and seals between the Ancestral Temples in the former and current capitals.[5] Furthermore, the Qianlong Emperor decreed that going forward, his descendants should follow the practice of producing two sets of imperial jade seals and albums, one for each Ancestral Temple. From this point forward, from the reigns of the Jiaqing Emperor to the Guangxu Emperor, two sets of posthumous seals were carved and both with the standardized finial of intertwined dragons. When a new emperor added to his predecessors' posthumous titles, officials and craftspeople would be tasked by the court to retrieve and re-carve the Shengjing set. The fourteenth year of the Guangxu reign (1888) marked the last time posthumous seals were sent to Shengjing and as of that year, the Ancestral Temple in Shengjing housed a total of thirty-two posthumous imperial seals, of emperors and empresses from Nurhaci to the Tongzhi Emperor, and that in Beijing housed a total of forty, including those of emperors and empresses from Zhaozu Yuanhuangdi to the Tongzhi Emperor.

In the early twentieth century, the forty seals in Beijing were lost and dispersed around the world, including the present posthumous seal for Empress Xiaozhenxian. As a result, in the second year of the Xuantong reign (1910), to replace the lost seals, the Qing court carved new ones, which are now mostly in the collection of the Palace Museum in Beijing. Due to the time constraints and financial difficulties faced by the court, these later creations were of considerably lower-quality craftsmanship than the originals.

The above gives a concrete picture of the posthumous seals of the Qing emperors and empresses. The four rulers before Nurhaci and their consorts each had two posthumous seals, one made in the ninth year of the Shunzhi reign with a finial of crouching dragons, and the other made in the second year of the Xuantong reign with a finial of entwined dragons. The sixteen emperors and empresses from Nurhaci to Yongzheng each had three seals: one from the earliest set with a finial of crouching dragons, later moved to Shengjing; one made between the forty-fifth and forty-seventh years of the Qianlong reign, with a finial of double dragons, housed in Beijing; and one replacement made in the second year of the Xuantong reign and housed in Beijing. The emperors and empresses from the Qianlong to Tongzhi reigns also each had three seals: two identical ones made to the Qianlong Emperor's standardized specifications, split between

Shengjing and Beijing, and one replacement made during the Xuantong reign, all three carved with finials of entwined dragons. The Guangxu Emperor and Empress Dowager Cixi each had one posthumous seal.

Lastly, let us consider Empress Xiaozhenxian and her posthumous jade seal.

Empress Xiaozhenxian, also known as Dowager Empress Ci'an, or East Empress Dowager, of the Manchu Bordered Yellow Banner Niohuru clan, was the daughter of Muyang'a, a third rank official of Guangxi. Born on the twelfth day of the seventh month of the seventeenth year of the Daoguang reign (1837), she was selected and given the name 'Concubine Zhen' during the auditions for the Xianfeng Emperor's consorts in the second year of his reign (1852). Within the same year, she was received into the Palace on the twenty-seventh day of the fourth month, elevated to the title 'Noble Consort Zhen' on the twenty-fifth day of the fifth month, and designated as Empress the next month. In the seventh month of the eleventh year of Xianfeng's reign (1861), the Tongzhi Emperor ascended the throne, in the same month, on the eighteenth day, the Empress was elevated to Empress Dowager, and assumed regency for the young Emperor. Of the twenty-fifth day of the fourth month of the first year of Tongzhi Emperor's reign (1862), she was designated 'Empress Dowager Ci'an'. In the eleventh year of Tongzhi's reign (1872), in celebration of the Emperor's wedding, the Empress Dowager was bestowed two further characters 'duanyu' to her name. 'Kangqing' was further bestowed to her in the twelfth year of Tonzhi's reign (1873) as he assumed personal control of the empire. However, Empress Dowager Ci'an resumed her regency again as Guangxu Emperor ascended the throne. Of the second year of Guangxu's reign (1876), to celebrate the Emperor's new ascent and Ci'an's fortieth birthday, 'zhaohe zhuangjing' was added to her name, as such, her official name was now 'Ci'an duanyu kangqing zhaohe zhuangjing huangtaihou'. In the seventh year of Guangxu's reign (1881), she passed away in *Zhongcuigong* (Palace of Accumulated Purity), at the age of forty-five. In the same year, on the thirteenth day of the fifth month, she was conferred the posthumous title 'Xiaozhen Ci'an yuqing hejing yitian zuosheng xianhuanghou'. Of the fourth month of the first year of the Xuantong Emperor's reign (1908), the new Emperor added the two characters 'chengjing' to her posthumous title with her final posthumous name reading 'Xiaozhen Ci'an yuqing hejing chengjing yitian zuosheng xianhuanghou'.[6]

Indeed, the posthumous seals that were created for Empress Xiaozhenxian (or Dowager Empress Ci'an) corroborates these above-mentioned events regarding the conferring of her posthumous title. There are a total of three seals made for the Dowager Empress. The first two were recorded to have followed the previous established practices and were made during the seventh year of Guangxu's reign when she passed away, each dedicated at the two Ancestral Temples respectively.[7] The present posthumous jade seal was the one that was originally dedicated and placed at the Ancestral Temple in Beijing. The pair to it, was sent to the Ancestral Temple in Shengjing in the fourteenth year of Guangxu's reign (1888), and is now preserved in the Shengyang Palace Museum (**fig. 1**). The two were made at the same time, to the same standards and are comparable in terms of seal face inscription, its calligraphy, and measurements. In the early twentieth century. because of the loss of seals at the Ancestral Temple in Beijing, the Qing court proceeded to replace these in the second year of the Xuantong reign, this included the seal of Empress Xiaozhenxian, now preserved in the Palace Museum, Beijing, and accounts for the last of the three seals made for the Dowager Empress (**fig. 2**). As the replacement also came right after the Xuantong Emperor added to the posthumous name of the Dowager Empress, the two were done at the same time and the new posthumous seal was carved with her newly modified, and final posthumous name. Unfortunately, because of time constraints, the seal was carved rather roughly and one of the two newly added characters to the title was mistakenly carved – the character *jing* 靖 (peaceful) was carved as *jing* 靜 (quiet) instead.

In conclusion, within the above-mentioned historical context, the present jade seal for Empress Xiaozhenxian is an incredibly important work of art that pertains to the elaborate and meticulous ancestral, political and ceremonial practices of the Qing dynasty. Furthermore, although the seal face was carved during the seventh year of the Guangxu Emperor's reign (1881) after the Empress's passing, the stones and carving of posthumous seals for future emperors and empresses were already selected and completed during the Qianlong period. Thus, the carving of the finial of the seal is representative of the style and impeccable standard of jade carvings in the Qianlong period. Once the present seal face was completed, gold was added to the reserved areas in order to highlight the seal face inscription and impressively, the gold is still exquisitely preserved, retaining its original condition. The important discovery of the present jade seal then is a critical piece of history that allows us to further our current understanding of the ancestral ceremonial practices of the Qing dynasty and its transformation overtime.

[1] *Qing shi gao* [Draft History of Qing], *juan* 86
[2] *Qing shi gao* [Draft History of Qing], *juan* 86
[3] *Qing shi gao* [Draft History of Qing], *juan* 86
[4] *Qingchao wenxian tongkao* [Comprehensive examination of literatures of the Qing], *juan* 109
[5] *Qing Gaozong shilu* [Veritable Records of Gaozong], *juan* 1109
[6] *Qing shi gao* [Draft History of Qing], *juan* 214 *houfei zhuan* [Biographies of Consorts]
[7] Liu Jinzao, Qingchao xu wenxian tongkao [Continued comprehensive examination of literatures of the Qing], *juan* 160

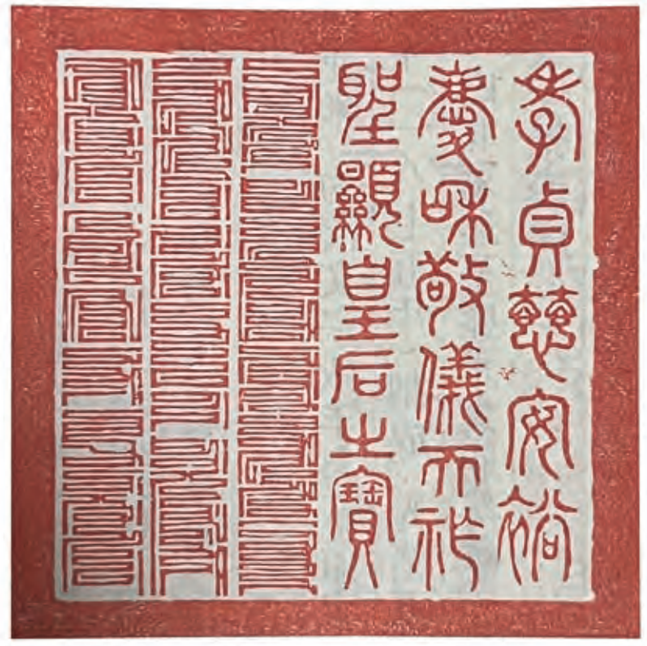


Fig. 1 Impression of the Posthumous Jade Seal of Empress Xiaozhenxian, courtesy of The Shenyang Palace Museum
圖一 孝貞顯皇后玉寶之印文，瀋陽故宮博物院藏

Fig. 2 Impression of the Posthumous Jade Seal of Empress Xiaozhenxian, courtesy of The Palace Museum, Beijing
圖二 孝貞顯皇后玉寶之印文，北京故宮博物院藏

關於青玉孝貞顯皇后玉寶

郭福祥

在種類多樣的帝後寶璽中，有一類寶璽是不能用於鈐蓋文書、古籍和書畫的，也不是帝後們生前擁有之物，而是在其死後才能夠得到的，這便是謚寶。此次紐約蘇富比拍賣公司征集到的“青玉孝貞顯皇后玉寶”即是光緒時期為咸豐皇帝的慈安皇后上謚號時制作的謚寶。此寶青玉質，交龍鈕，印面12.8厘米見方，通高11.3厘米。印文為滿文和漢文篆書，其中漢文和滿文各三行。印文為“孝貞慈安裕慶和敬儀天祚聖顯皇后之寶”。由於此寶關涉清代的宮廷宗廟祭祀和謚法制度，故將與其有關的典章制度概述於後，以便於對此寶的認知和理解。

所謂謚寶，是當朝皇帝為前代帝后進謚號時制用之物，是中國古代推行宗廟制度和謚法制度的直接產物。宗廟是古代天子、諸侯、乃至大夫、士等所修建的祭祀祖先的建築，其內供奉被祭祀者的神主、衣冠等。宗廟內供奉的祖先都有尊稱，也就是謚號，是後人根據死者生前行跡所給予的，多用以褒揚此人生前的事跡和品德，也稱尊謚。中國古代謚法制度的歷史淵遠流長。周代即已形成了比較完整的謚法制度。在此以前，只有國家的開基之祖才有名號之別，其他人則一名而生死通稱，及至周代，尊謚範圍大大擴展，“生有名，死有謚。名乃生者之辨，謚乃死者之辨”。隨著禮樂制度的不斷完善，謚法制度也不斷更新，最終成為人們“尊君嚴父，奉亡如存”的手段，以致“卒哭而諱，將葬而謚”成為普遍現象而存在於社會各個階層。在中國歷史上，帝后的宗廟和謚法制度是宮廷典章制度的重要組成部分，表現在具體遺跡和禮制儀軌上就是太廟的祭祀、帝后的上謚和加謚禮儀，都有明確而嚴格的規定。而謚寶則是這些禮儀活動過程中制作的重要典章文物。

先説清代帝后的上謚和加謚制度。

清帝尊謚先祖，始於清太宗皇太極時期。崇德元年（1636），皇太極受尊號，追封其始祖為澤王、高祖為慶王、曾祖為昌王、祖為福王，並尊謚清朝開國皇帝努爾哈赤為太祖武皇帝，皇后為孝慈武皇后[1]。清代為帝后所上謚號都有固定的格式。皇帝的謚號一般為廟號加頌詞加總謚號，如乾隆皇帝的謚號全稱為“高宗法天隆運至誠先覺體元立極敷文奮武欽明孝慈神聖純皇帝”，其中“高宗”為廟號，“法天隆運至誠先覺體元立極敷文奮武欽明孝慈神聖”為頌詞，“純”為總謚號。所謂謚號字數的多少就是相對於頌詞而言，頌詞兩字一組，上謚或加謚時的頌詞組數依情況而定，皇帝初上謚號的字數一般為二十字。皇后謚號則多以“孝”字開頭，也是兩字一組的頌詞，最後再系以皇帝的廟號，皇后的初上謚號的字數一為十二字。新皇帝即位後要為以前的列帝、列後加謚，每次加謚一般加一組或兩組頌詞。

關於帝后謚號的最終字數，清代也有嚴格規定。雍正十三年（1735）乾隆皇帝登基，在為列祖列后加謚之後，考慮到如果以後歷朝皇帝即位後也都給自太祖起的列帝列后加謚，將會導致謚法的繁冗混亂，因此頒下諭旨：“宗廟徽稱有制，極本忱悃靡窮，籍抒至情，不為恒式”。至嘉慶時，鑒於太祖努爾哈赤尊謚已加至二十四字，太宗文皇帝、世祖章皇帝、聖祖仁皇帝已加至二十二字，列后尊謚則已加至十六字，遵照“頌美無窮而尊崇有致”的慣例和乾隆遺訓，決定“列聖尊謚已加至二十四字，列后尊謚已加至十六字，不覆議加。”[2] 至此，清代帝后謚法從謚詞至謚義、謚號字數等都有了明確規定，以後歷朝皇帝都恪守這一定制。

再説帝后的謚寶。

如前所述，謚寶是皇帝為前代帝后進謚號和廟號時制用之物，清代帝后謚寶上所刻的文字即是上述皇帝或皇后的謚號，一般是滿漢兩種文字。實際上，在整個上謚號過程中，前後共有三套謚寶發揮著不同作用。即絹寶、香寶和玉寶。清代定制，凡上大行皇帝、皇后尊謚，絹寶宣讀後送燎位焚化，香寶致祭恭獻後即安奉在皇陵中，玉寶則尊藏太廟。由於絹寶和香寶或者被焚，或者隨梓宮奉安山陵，世間不再保存，因此這兩種寶的制作也就相對簡單些。而玉寶則為宗廟重器，質地貴重。從采料、琢型到鐫刻，要牽涉很多環節，耗工費時。首先由內務府下設的造辦處依照程式鐫刻玉寶寶型，並將玉寶的大小等情況發交內閣，由翰林院書撰玉寶滿篆，由內閣書寫漢篆。再由欽天監選擇刊刻吉期鐫刻寶文。寶文鐫刻完畢後，由翰林院派官赴內閣核對漢文，內閣滿本堂核對滿文，確認無誤後，發交內務府，移至太廟街門內潔室，以備進寶時使用。加上列帝列后尊謚，一般改鐫玉寶。玉寶先由太廟請出，置於太廟街門內潔室，由造辦處匠作磨去原來寶文，據翰林院、內閣撰發的新寶文敬謹鐫刻。上謚用玉寶或加謚改鐫玉寶制作完成後，再由欽天監選擇吉期，皇帝親自將其奉安於太廟金櫃中。

清代太廟尊藏帝后謚寶也經歷了一個變化的過程。崇德建元（1636）建盛京太廟，供奉的只是列帝列后的神牌。清朝定鼎北京，於順治元年（1644）建北京太廟。和盛京太廟一樣，初時的京師太廟也沒有供奉玉冊玉寶。直到順治二年（1645）七月，恭進太祖武皇帝、孝慈武皇后、太宗文皇帝玉冊玉寶奉安京師太廟，這是清代歷史上第一次進玉冊玉寶於太廟。順治九年（1652）二月，又第二次“恭進四祖考皇帝、四祖妣皇后、孝端文皇后玉冊玉寶奉安太廟。”[3]此後，每位皇帝繼位，恭上大行皇帝、皇后尊謚後，都要進玉謚冊、謚寶於京師太廟。到乾隆四十五年（1780），京師太廟已經藏太祖、太宗、世祖、聖祖、世宗五朝皇帝和十一位皇後的謚寶共16方。

乾隆二十四年(1759)，清政府取得了平定回部的勝利，致使“回子伯克盡為臣仆，和闐良玉充供內廷”。有了充足的玉源，乾隆帝遂於乾隆四十五年(1780)決定：“前以太廟尊藏列朝寶冊系隨時鐫造，玉質顏色不能一律整齊，特命英廉、福隆安將和闐貢玉慎選良工，敬造列朝寶冊一份，以奉太廟。其舊藏之寶冊恭送盛京太廟尊藏，以昭祖宗功德之於萬代。”[4] 以前制作的謚寶，由於是隨用隨做，玉質顏色不同，鈕制都是蹲龍鈕。而此次重新統一制作，都選用和闐青玉，大小基本相同，鈕制統一為交龍鈕。乾隆四十七年(1782)七月，16方重新制作的謚寶告成，十月，乾隆親自行禮奉入京師太廟。次年，乾隆第四次東巡前夕，派皇子怡親王永瑆等將京師太廟舊藏的16份冊寶恭送奉安於盛京太

廟。這是盛京太廟尊藏冊寶，也是清朝實行兩套謚寶的開始。乾隆皇帝同時還規定：“嗣後凡有舉行冊寶事，皆以是為例，必為二份，一奉太廟，一送盛京。”[5]此後嘉慶至光緒朝每次制作謚寶時，都要制作兩份，都是統一的交龍鈕，分藏於京師和盛京太廟。當新君繼位，為前代帝后加謚，因寶文增加需改鐫謚寶，則由京師派官員和工匠用盛京太廟所藏舊謚寶改鐫。如此，至光緒十四年（1888）最後一次送謚寶藏於盛京止，盛京太廟共藏太祖努爾哈赤至同治帝諸帝、后謚寶共32方，京師太廟共尊藏肇祖原皇帝至同治帝諸帝、后謚寶共40方。

二十世紀初，由於局勢動蕩，原尊藏於京師太廟的40方帝后謚寶大部分散佚，流向世界各地，其中也包括光緒七年制作的孝貞顯皇后的謚寶。因此，宣統二年（1910）又重新補制了歷代帝后的謚寶，藏於太廟。這些後補制的謚寶現在絕大部分收藏於北京故宮博物院。由於時間和財力原因，這些後補制的謚寶制作都比較粗糙，與早期謚寶在制作水平上有較大的差距。

通過以上的歷史事實，可以得知清朝諸皇帝、皇后謚寶的具體數量和情形。清太祖努爾哈赤以前的四祖及其皇后的謚寶分別各制作過兩方，其中一方為順治九年制作，為蹲龍鈕，一方為宣統二年補制，為交龍鈕；清太祖努爾哈赤至清世宗雍正諸帝後的16份謚寶分別各制作過三方，其中一方為歷次上謚時制作，為蹲龍鈕，尊藏於盛京太廟。一方為乾隆四十五年至四十七年重制，為交龍鈕，尊藏於京師太廟。一方為宣統二年補制，亦為交龍鈕，藏於京師太廟；清高宗乾隆帝至清穆宗同治帝諸帝后的謚寶也都是各制作過三方，其中兩方是在上謚時按照乾隆皇帝的定制制作的一式二份，另一方是宣統二年補制，都是交龍鈕；只有光緒皇帝和慈禧太后的謚寶則各制作過一方。

最後再說孝貞顯皇后及其謚寶。

孝貞顯皇后（1837-1881），也就是我們通常所說的慈安皇太后、東太后，滿洲鑲黃旗鈕祜祿氏，原任廣西右江道追封三等承恩公穆揚阿之女。道光十七年（1837）七月十二日生，咸豐二年（1852）選秀女時指定為貞嬪，同年四月二十七日入宮，五月二十五日詔晉貞貴妃，六月初八日詔立為皇后。咸豐十一年（1861）七月，同治皇帝繼位，同月十八日，被尊為皇太后，垂簾聽政。九月初一日，擬定徽號為慈安皇太后。同治元年（1862）四月二十五日，尊上徽號曰慈安皇太后。同治十一年（1872）因同治皇帝大婚加上徽號“端裕”二字。同治十二年（1873）因同治皇帝親政加上徽號“康慶”二字。光緒皇帝繼位後，再次垂簾聽政。光緒二年因光緒皇帝承繼大統並慈安皇太后四旬大慶，加徽號“昭和莊敬”四字，為“慈安端裕康慶昭和莊敬皇太后”。光緒七年（1881）三月初十日崩於紫禁城鐘粹宮，年四十五歲。同年五月十三日，恭上尊謚為“孝貞慈安裕慶和敬誠天祚聖顯皇后”。宣統元年（1908）四月因宣統皇帝繼位，加上尊謚“誠靖”二字，最終全部謚號為“孝貞慈安裕慶和敬誠靖儀天祚聖顯皇后”。[6]

孝貞顯皇后的謚寶制作也與上述上謚和加謚的情況相對應，孝貞顯皇后的謚寶共制作了三方。其第一次謚寶制作是在她去世的光緒七年，“孝貞顯皇后玉冊、玉寶告成，恭進太廟奉安，上親詣行禮”。[7]此次玉謚寶、謚冊按照以往的成例制作了相同的一式二份，其中一份安放在北京太廟，此次紐約蘇富比征集到的孝貞顯皇后玉寶就是原存北京太廟的那一方。另一份則於光緒十四年（1888）送往盛京太廟，現存瀋陽故宮博物院(圖一)。兩方謚寶同時制作，印文內容、篆法、制式都相同，可以比較。二十世紀初由於原京師太廟尊藏謚寶散佚，清廷於宣統二年重新補制，孝貞顯皇后的謚寶亦在其中，此即孝貞顯皇后的第三方謚寶，現存北京故宮博物院(圖二)。此次制作因是宣統加謚和補制玉寶同時進行，故謚寶的寶文用的是孝貞顯皇后最後的謚號。但遺憾的是，由於制作工期緊張，該謚寶制作相對粗糙，而且居然將加謚“誠靖”中的“靖”字錯刻成了“靜”字，不能不令人心生感慨。

綜合以上背景和史實，可以說此件孝貞顯皇后謚寶是清代十分重要的典章文物，與帝后宗廟制度、祭祀制度都有密切的關系。該謚寶印文刻制於慈安皇太后去世的光緒七年（1881），但所使用的材料卻是乾隆時期刻制完成，統一留存作為後來帝后謚寶使用的成品，因此其鈕雕顯示出乾隆時期的風格。該謚寶印文刻制完成後，又在其地子部分用泥金刷塗，以突出印文。現在金泥猶在，仍保持著原初的狀態。它的發現，對我們研究和了解清代相關典章制度的發展變化無疑有著重要意義。

[1]《清史稿》卷86。
[2]《清史稿》卷86。
[3]《清史稿》卷86。
[4]《清朝文獻通考》卷109。
[5]《清高宗實錄》卷1109。
[6]《清史稿》卷214，“后妃傳”。
[7]劉錦藻：《清續文獻通考》卷160。

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PROPERTY OF A NORTH AMERICAN PRIVATE COLLECTOR

AN IMPERIAL GREEN JADE 'DRAGON' POSTHUMOUS SEAL FOR THE EMPRESS DOWAGER CI'AN
THE CARVING: QING DYNASTY, QIANLONG PERIOD
THE SEAL FACE: QING DYNASTY, GUANGXU PERIOD, 1881

the seal face carved with a seventeen-character inscription reading *Xiaozhen Ci'an yuqing hejing yitian zuosheng xian huanghou zhi bao* (The Treasure of Express Xiaozhenxian [her posthumous title bestowed by the Guangxu Emperor]), followed by a Manchurian inscription
Height 4½ in., 11.3 cm; seal face 5 in. by 5 in., 12.8 cm by 12.8 cm

PROVENANCE

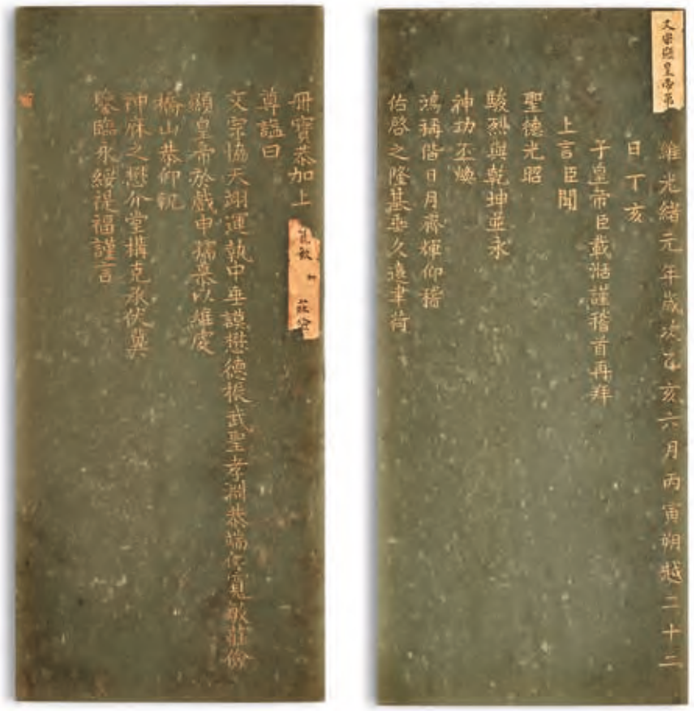
Collection of Henry Joseph (1861-1912) and Mary Virginia Ives (1861-1929) Crocker, and thence by descent.

$ 150,000-200,000

玉寶：清乾隆
印文：清光緒 1881年
青玉孝貞顯皇后玉寶

印文：
孝貞慈安裕慶和敬儀天祚聖顯皇后之寶

來源
Henry Joseph (1861-1912) 及 Mary Virginia Ives (1861-1929) Crocker 伉儷收藏，此後家族傳承



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PROPERTY OF A NORTH AMERICAN PRIVATE COLLECTOR

A SET OF TWO RARE IMPERIAL INSCRIBED GREEN JADE BOOK LEAVES DATED GUANGXU 1ST YEAR, CORRESPONDING TO 1875

(2)
Length 11⅜ in., 28.8 cm

PROVENANCE

Collection of Henry Joseph (1861-1912) and Mary Virginia Ives (1861-1929) Crocker, and thence by descent.

Skillfully fashioned into uniform tablets and meticulously inscribed, these jade panels are dated to the twenty-second day of the sixth month of the first year of Guangxu Emperor's reign and commemorate the conferring of the two characters *zhuang* (revered) and *jian* (prudent) to the posthumous title of the Xianfeng Emperor.

According to Qing imperial records, it is customary for all emperors newly ascended to the throne to bestow a few characters to the posthumous titles of their predecessors as a demonstration of reverence and respect. The elaborate ritual rite that celebrates this conference includes the carving of new jade leaves, such as the present lot, that serves as an imperial record to the event.

Further examples of jade books with commemorative inscriptions include two dated to 1648, documenting the posthumous title given by the Shunzhi Emperor to his grandmother. One is in the Qing Court Collection, still in Beijing, and published in *The Complete Collection of Treasures of the Palace Museum. Jadeware (III)*, Hong Kong, 1995, pl. 3. The other, which was once part of the Hartman Collection, sold at Christie's London, 12th December 1988, lot 241, and later in these rooms, 15th September 2010, lot 210. See also a set of five jade leaves, dated 1718, commemorating the conferring of a posthumous title on Empress Xiaohui Zhang, sold in these rooms, 22nd September 2021, lot 208.

$ 30,000-50,000

光緒元年（1875年） 咸豐皇帝青玉謚冊一組二頁

來源
Henry Joseph (1861-1912) 及 Mary Virginia Ives (1861-1929) Crocker 伉儷收藏，此後家族傳承

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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A CARVED WHITE JADE 'BATS AND FRUIT' RUYI SCEPTER QING DYNASTY, 19TH CENTURY

Japanese wood box (3)
Length 13⅝ in., 34.5 cm

PROVENANCE

Christie's Hong Kong, 1st May 2000, lot 670.
Private Collection.
Christie's London, 15th May 2012, lot 59.

$ 40,000-60,000

清十九世紀 白玉雕福壽連綿紋如意

來源
香港佳士得2000年5月1日，編號670
私人收藏
倫敦佳士得2012年5月15日，編號59

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PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

A JADEITE-INLAID AND CHAMPLEVÉ-ENAMELED GILT-SILVER FILIGREE RUYI SCEPTER
QING DYNASTY, GUANGXU PERIOD

Length 24 in., 61 cm

PROVENANCE

Collection of Edward Choate O'Dell (1901-1982), acquired in Baltimore in the mid-1950s.

Magnificently executed in intricate filigree work, the present piece stands as testimony to the brilliant heights achieved by the craftsmen at the Qing Imperial Court. Woven into a network of interlocking circular chains, the wires shape the form of the *ruyi* while delicately fashioned butterflies and *shou* characters surround the jadeite plaques. The plaques depict blooming florals or a mythical beast, and between them champlevé enamels of auspicious Daoist symbols grace the shaft.

Closely related jadeite-inlaid *ruyi* scepters can be seen in important museum and private collections. See two in the National Palace Museum, Taipei, illustrated in *Auspicious Ju-i Scepters of China*, Taipei, 1995, pls 47-48; another closely-related *ruyi*, formerly in the Elizabeth W. Coles and Francis Ralston Welsh collections, was exhibited at the Metropolitan Museum of Art, New York, from 1892 to 1917, before being donated to the Smithsonian Museum of Natural History in the 1950s. It is currently on loan to the Birmingham Museum of Art, Alabama.

$ 50,000-70,000

清光緒　銀鎏金鏤空纍絲鑲翠玉如意

來源
Edward Choate O'Dell (1901-1982) 收藏，得於巴爾的摩，1950年代中

THE WHITE JADE QIANLONG ‘SHIQUAN LAOREN’ SEAL

GUO FUXIANG

Over twenty years ago, I published *Ming Qing Di Hou Bao Xi / Imperial seals of the Ming and Qing dynasties*, a book dedicated to the subject of imperial seals used by emperors and empresses. In the book, I mentioned that the seals commissioned by the Qianlong Emperor had a clear tendency to record life events and successes. I further stated that seals had been carved to commemorate significant state affairs and family rituals throughout the Qianlong period, and that those seals had been reproduced in such great numbers that, if lined up according to the years they were produced, a chronology of the major happenings in his reign would be established[1]. This special characteristic of Qianlong seals means that the great historical episodes of the Qianlong period are culturally significant to Qianlong seals, and hence are the key to our understanding of them. The present *Shiquan Laoren* seal being offered by Sotheby’s New York is an example of this kind of seals that documented the Qianlong Emperor’s lifetime achievements.

This jewel of white jade is carved with a crouching dragon, measuring 6.3 cm in overall height and 3.8 cm on each side of the seal face. The seal inscription is composed of the four characters *Shiquan Laoren* (The Elder with Ten Accomplishments) in sigillary script, with *shi* and *ren* in relief and *quan* and *lao* in intaglio; the combination of relief and intaglio on one seal is very special for Qianlong seals. The present seal is recorded in the *Qianlong Baosou* (Register of the Qianlong Imperial Seals) kept in the Beijing Palace Museum. Comparing its impression against that found in the imperial records, it matches precisely in size, calligraphy and carved strokes, thus attesting to the authenticity of the seal having been used by the Qianlong Emperor. It is further documented in the *Qianlong Baosou* that this seal was originally encased together with the *Taishang Huangdi* (The Emperor Emeritus) seal and the *Wanguo Chuntai Yuanmeiquan* (The Realm Embracing the Spring and Accomplishing My Visions) seal, and that the three seals were used as a group for inscribing.

Such group of seals must be explored in their entirety. In other words, in order to appreciate the *Shiquan Laoren* seal, it is necessary to not only understand the historical background and origin of the inscription *Shiquan Laoren* but to also investigate the three inscriptions in conjunction with each other, and their association with the Emperor’s life events.

On the twenty-second day, eighth month and fifty-seventh year of Qianlong (1792), the Emperor, then in his Chengde Mountain Resort preparing for the imperial hunt, received a memorial from Fuk’anggan who had been appointed as general-in-chief to the campaign of Gurkha, reporting the capitulation of King Rana Bahadur. The eighty-two-year-old Emperor exulted in the triumphant news. He immediately consented to the submission of Gurkha and commanded Fuk’anggan to lead his troops back to the capital. On the same day, the Emperor wrote the poem *Kuoerka Latena Baduer qianshi huizui qixiang, yin xu qi qing, ming kaixuan banshi zhishi* (The Gurkha Rana Bahadur Sent for an Envoy, Repented His Disloyalty and Pledge Fealty; I Hence Permitted His Supplication and Commanded the Victorious Army to Return and the Event Be Recorded), of which the last verse praises *shiquan dawu yang* (we even succeeded in the ten complete military achievements) [2]. This seems like a summary of the many military actions the Emperor had launched against foreign powers and in the borderlands. The next day, still in high spirits, he wrote *Shiquan Ji* (Note on the Ten Accomplishments) to recount the wars he operated during his reign that had fortified the borders and

solidified his rule, and he set down ten monumental victories as *shiquan wugong* (The Ten Military Accomplishments). As specified by the Emperor, 'these accomplishments were: twice pacifying the Dzungars, settling the Muslim tribes of the Northwest, twice conquering the Jinchuan region, suppressing Taiwan, subduing Burma and Vietnam with one conquest each, and now twice accepting the submission of the Gurkhas, a total of ten' [3]. This is the origin of *shiquan wugong*, the statement that the Qianlong Emperor jubilantly referred to and repeatedly proclaimed in his later years. In the Emperor's view, those wars were not acts of aggression, but rather were inevitable military deployments; the ten victories won peace for the borderlands and therefore presented outstanding significance to the Emperor. 'Now, having accomplished the ten campaigns, all vouchsafed by Heaven, we have ten military achievements to glorify. Going forward, with the country secure and foreign lands pacified, I only wish to share the blessings of peace with the people of the empire.' [4]

Though *shiquan* may at first have been the Qianlong Emperor's recount of his historical achievements in expanding the empire, soon thereafter he began calling himself *shiquan laoren*, which was more than to commemorate his military accomplishments. When the Emperor commissioned the *Shiquan Laoren Zhi Bao* (Seal of the Elder with Ten Accomplishments) to be made, he wrote an essay titled *Shiquan Laoren Zhi Bao Shuo* (An Explanation of the Seal of the Elder with Ten Accomplishments) where he bestowed additional meaning on the term *shiquan*: 'Having written *Shiquan Ji*, I selected a piece of Khotan jade and had it carved with the characters *shiquan laoren zhi bao*; I hereby explain that while *shiquan* was originally phrased to commemorate military accomplishments, *shiquan laoren zhi bao* meant beyond that. What do I mean? Military accomplishments are only one of the duties [*zhi*] of a ruler, favored by the heavenly might and fulfilled by his scrupulous endeavors. I did not increase the land tax but instead the tax relief augmented fourfold; nor did I exact corvée labor from the people but instead people harvested a great bounty. I have, perhaps, merely avoided the criticism of engaging in senseless wars; as for an elder, the ten accomplishments are not yet complete. The job of a ruler is not limited to military accomplishments, is it? Zhu Xi said, "a day on the throne is a day of carrying out imperial duties [*guan*], and a day of being unable to carry out imperial duties is a day of being unworthy of the throne." What does Zhu Xi mean by imperial duties [*guan*]? It is none other than the duties [*zhi*] of a ruler. Now that one cannot even list all the duties of a ruler, how could one say that the ruler fulfils all his duties? Since the ruler can never completely fulfil all his duties, is not *Shiquan Laoren Zhi Bao* self-deception and boasting, and does it not increase the shame? I, as the elder, aspire to the ultimate fulfilment beyond the ten accomplishments, but I dare not rely on Heaven's aid. The ten accomplished military campaigns have indeed benefited from Heaven's aid. Do the ten campaigns completely fulfil my duties as a ruler, and can I count on Heaven's aid here too? For a man who proceeds a hundred miles, ninety miles is deemed halfway; for me who has three more years before I can retire from the throne, it is deemed not even halfway but far from complete, as if there were three more decades to advance. For this reason, when I reached seventy, I linked the milestone with *You Ri Zizi* (Still Diligent Every Day) as a motto, and when I reached eighty, I linked the new milestone with *Ziqiang Buxi* (Self-improvement Never Ceases), as an encouragement, but the next level may or may not occur. In the next three years, I dare not be lax in propelling myself to work diligently and to revere Heaven and serve my people; awaiting Heaven's favor reverently, I may attain the condition of ultimate fulfilment, but in the meantime, three years really seem as distant as three decades. How I feel blessed! How I long for the fulfilment! How I desire to keep my guard up!' [5] We can thus see that the Qianlong Emperor, after the ten military accomplishments, sought to establish his recognition as the completely fulfilled elder, which was not just an attempt to extol his past completion of the ten military accomplishments but rather a pursuit to the next phase of his life, namely to deliver all the duties of a ruler so that he might 'attain the condition of ultimate fulfilment' and to realize his long-cherished desire to be a consummate character of all time. In other words, the Emperor used the term *shiquan* to note his accomplishments and to set up expectations for himself. Therefore, when the Qianlong Emperor called himself *Shiquan Laoren*, he was using the term *shiquan* to express the excellence of life that he aspired to.

What is this excellence, the ultimate fulfilment, that the Qianlong Emperor was aspiring to? From his own words, we can infer that the Emperor, at this point of life, thought he had realized all his ideals except for bequeathing the throne on to his successor after sixty years of rulership and becoming the Emperor Emeritus. Only at that juncture would the Emperor

feel all his long-held expectations were realized and that his life was complete. Because of this, the Emperor eagerly looked forwarded to retiring and bequeathing the throne and on occasion revealed such anticipation. For example, he wrote: 'I reckon that after next year it will be 1796, when I plan to retire and pass on the throne. I find myself still agile in spirit and hope to be granted my long-held wish. If this is possible, I will indeed be a completely fulfilled person [*shiquan zhi ren*]. With Heaven's favor, I will be the first emperor to be so blessed.' [6] For this reason, on the twenty-eighth day, ninth month and sixtieth year of Qianlong (1795), while preparing for the imperial succession ceremony, he instructed the Grand Secretary of the Grand Secretariat, 'after I retire, make a seal that reads *Taishang Huangdi Zhi Bao* (Seal of the Emperor Emeritus) with the number one *xi* (happiness) jade seal, and make a jade album inscribed with *Shiquan Laoren Zhi Bao Shuo* as the Emperor Emeritus's treasured keepsake to show forth the prosperity of this reign.' [7] The Emperor's use of *Shiquan Laoren Zhi Bao Shuo* in a jade album to symbolize his emeritus status shows the strong connection between the ultimate fulfilment [*shiquan*] in his mind and him being the Emperor Emeritus. Also, for this reason, after the imperial succession ceremony in the first year of the Jiaqing reign (1796), the Qianlong Emperor Emeritus could finally announce, 'on the first day of this year, I conferred the imperial seal and retired from ruling, becoming the first completely fulfilled person of all time.' [8] And again, 'on the first day of this year before the full court, I conferred the imperial seal and assumed the title of Emperor Emeritus, fortunately becoming a completely fulfilled person of all time.' [9] In Qianlong's mind, attaining the ultimate fulfilment is the result of satisfying numerous conditions, and so is it the truest expression of his lifetime glory.

Upon his own ultimate fulfilment, as the ruler of his empire, Qianlong wished that all his people shared the same enjoyment of peace and prosperity, as alluded to by his verse 'the realm embracing the spring'. Such idea was incorporated into the making of the seal group by using 'Wanguo chuntai yuanmeiquan (The realm embraces the spring and accomplishes my visions)', a verse in a poem he had composed thirty years ago (1762) titled Feng Ze Yuan, as the frontispiece seal, which accurately conveyed his aspiration. Admittedly, the combination of seal inscriptions in this group reflects the Qianlong Emperor's visions for himself to achieve a consummate life and for the people to live and work in contentment; at the same time, they served as a retrospect and remembrance of his eminent accomplishments.

To sum up, three connotations in the present *Shiquan Laoren* seal can be interpreted: firstly, it encapsulates the Qianlong Emperor's historical achievements in expanding the empire; secondly, it epitomizes the Emperor's wishes for himself as a ruler; lastly, it embodies his wish for his people to live and work in contentment. Another seal in the group, *Taishang Huangdi*, implies that the current seal was probably made after Qianlong passed the throne on to Jiaqing and became the Emperor Emeritus. The purpose of making this seal is evidently to eulogize his lifelong attainments, which mirrors the Emperor's mentality in his later years.

The seal is carved from Khotan white jade. The finial is rendered as a crouching dragon supported on four brawny limbs, with its chest and head held high and its eyes glaring forward. Carved in the round with techniques such as openwork, the dragon appears ferocious and formidable. This kind of dragon knobs, popular in the late Qianlong and the early Jiaqing periods, emanates an imposing aura without elaborate details, displaying the prowess of imperial artisans.

[1] Guo Fuxiang, *Ming Qing Di Hou Bao Xi / Imperial seals of the Ming and Qing dynasties*, Beijing, 2003, p. 153-154.
[2] *Qing Gaozong Yuzhishi Wuji / Poetry of the Qianlong Emperor, Collection 5*, vol. 76.
[3] 'Shiquan Ji (Note on the Ten Accomplishments)', *Qing Gaozong Yuzhiwen Sanji / Prose of the Qianlong Emperor, Collection 3*, vol. 8.
[4] *Qing Gaozong Yuzhishi Wuji / Poetry of the Qianlong Emperor, Collection 5*, vol. 76.
[5] 'Shiquan Laoren Zhi Bao Shuo (An Explanation of the Seal of the Elder with Ten Accomplishments)', *Qing Gaozong Yuzhiwen Sanji / Prose of the Qianlong Emperor, Collection 3*, vol. 4.
[6] *Qing Gaozong Yuzhishi Wuji / Poetry of the Qianlong Emperor, Collection 5*, vol. 87.
[7] Qinggui (1735-1816) *et al*., eds., *Guochao Gongshi Xubian / [Qianlong] Court History, Second Series*, vol. 7, Beijing, 1994.
[8] *Qing Gaozong Yuzhiwen Yuji / Prose of the Qianlong Emperor, Miscellany*, vol. 2.
[9] *Qing Gaozong Yuzhishi Yuji / Poetry of the Qianlong Emperor, Miscellany*, vol. 7.
[10] 'Feng Ze Yuan', *Qing Gaozong Yuzhishi Sanji / Poetry of the Qianlong Emperor, Collection 3*, vol. 7.

關於乾隆帝白玉“十全老人”璽

郭福祥

二十多年前，筆者曾出版過專門研究帝后寶璽的《明清帝后寶璽》一書。書中所總結的乾隆寶璽的特點之一就是“記事紀盛功能明顯”。其中寫道：“乾隆時期每遇重要的國事家事，都要刻制寶璽以為紀念。……這些寶璽在他去世之前不斷地被覆制，數量很多。如果把它們按年代先後排列起來，乾隆一朝重大的國事家事便可一目了然。”[1] 乾隆寶璽的這一特點，使得乾隆一朝的重大歷史事件成為構成寶璽背後文化意義的不可或缺的要素，是我們把握和認識乾隆寶璽的一把鑰匙。此次紐約蘇富比公司征集到的乾隆皇帝的“十全老人”璽就是這樣一方紀盛之作。

此璽白玉質，蹲龍鈕，通高6.3厘米，印面3.8厘米見方。印文篆書“十全老人”四字，其中“十”和“人”字為陽文，“全”字和“老”字為陰文，陰文和陽文相間，在乾隆帝的御用璽印中很有特色。這方寶璽在現藏於北京故宮的《乾隆寶藪》（乾隆御璽印譜）中有明確著錄，經與實物比堪，無論是體量大小，還是印文篆法布局都與該書中的記載完全相合，可知此璽應為乾隆皇帝的御用璽印（圖一）。根據《乾隆寶藪》的著錄，此璽原來與“太上皇帝”和“萬國春台願美全”二璽同裝於一匣，成為三方相互配合鈐用的組璽。

對於這樣的組璽，筆者認為必須將其作為一個整體加以解讀。也就是說，若想對此方“十全老人”璽有比較準確的把握和理解，不但要明晰該璽印文“十全老人”產生的歷史背景及其來歷，同時還要將三方組璽的印文放在一起，並將其與印主乾隆皇帝的歷史境遇結合起來加以考察。

乾隆五十七年（1792）八月二十二日，正在熱河避暑山莊準備圍場秋狝的乾隆皇帝，接到征剿廓爾喀的大將軍福康安的奏報，以及廓爾喀國王拉特納巴都爾的降表。這對乾隆皇帝而言真是一個大好消息，已經八十二歲的他心情變的極為順暢，立即降諭允許其降順，令福康安班師回朝。就在同一天，乾隆皇帝即興寫下了《廓爾喀拉特納巴都爾遣使悔罪乞降，因許其請，命凱旋班師誌事》的詩作，詩的最後一句為“竟得十全大武揚”，[2] 這似乎是對其一生中發動的對外國和邊疆地區諸多戰爭的總結。第二天，乾隆帝又乘興寫下了《十全記》的文章，記述了他在位期間為維護邊疆安全，鞏固政權統治而進行的戰爭，並把其中十次具有深遠意義的重大勝利命名為“十全武功”。“十功者，平準噶爾為二，定回部為一，掃金川為二，靖台灣為一，降緬甸、安南各一，即今二次受廓爾喀降，合為十。”[3] 這就是乾隆晚年常常津津樂道，反覆宣揚的“十全武功”的來歷。在乾隆看來，這些戰爭並非窮兵黷武，而是有不得已用兵之苦心。十次重大戰爭的勝利，起到了靖邊安民的作用，對乾隆帝而言同樣有著非同尋常的意義。“今大功十成，此皆仰籍昊貺洪庥，十全揚武。自今惟願內安外靖，與天下臣民共享升平之福”。[4]

如果説最初的“十全”是乾隆皇帝對自己開疆拓土歷史功績的全面總結的話，那麼不久之後他自號“十全老人”時，就不僅僅只是宣揚武功這麼簡單了。在乾隆皇帝命工匠制作“十全老人之寶”時，同樣曾為之寫下一篇《十全老人之寶説》的文章，文章中賦予了“十全”更多的內容。“十全記即成，因選和田玉鐫‘十全老人之寶’，並為説曰：十全本以紀武功，而‘十全老人之寶’則不啻此也。何言之？武功不過為君之一事，幸賴天佑，劼毖蔵局，未加一賦而賦乃蠲四；弗勞一民而民收無萬。祗或免窮黷之譏耳。若夫老人之十全，則尚未全也。蓋人君之職，豈止武功一事哉？朱子曰：一日立乎其位，則一日業乎其官，一日不得乎其官，則一日不敢立乎其位。官者何？職之謂也。君子職不能盡言，況敢雲盡其職乎？未盡其職，則‘十全老人之寶’，不亦涉自欺與誇而增慚愧乎？然老人之十全，實更有奢望，不敢必以敬持天佑者。十全之武功，誠叨天佑矣。則十全之盡君職，或亦可以希天佑乎？夫適百里者半九十里，予今三年歸政之全人，不啻半九十，而且如三十年之久矣。是以逮七十而系‘猶日孜孜’以為箴，至八十而系‘自強不息’以為勉，則此可必可不必。三年中敢不益勵宵衣旰食之勤，益切敬天愛民之念，虔俟昊貺，或允臻十全之境，視三年誠如三十年之遠。幸何如之，企何如之，惕何如之。”[5] 可知乾隆皇帝繼“十全武功”之後，又把自己定格在“十全老人”之上，這不僅僅是要顯揚其以往已經完成的十全武功，更是對自己將來的人生有了更進一步的期待，那就是要時時勉勵自己盡君之全職，使自己的人生“臻十全之境”，實現其“千古全人”之夙願。可以這樣説，“十全”既是乾隆自己的紀功之語，也是對自己人生境界的希冀和勉勵。因此之故，乾隆帝稱自己為“十全老人”，這里的“十全”應該就是乾隆帝對所希望的完美人生境界的基本表述。

那麼，乾隆皇帝此時所希冀的完美而臻十全之境的人生境界具體是什麼樣的呢？通過他自己的話語，不難得知到了這個時候，乾隆皇帝理想中的人生諸端都已經基本實現，唯有一事常縈繞於懷，即在位滿六十年之時禪位於嗣皇帝，自己成為太上皇帝。只有到了那個時候，所有的夙願得以實現，才可以説自己的人生是

完美的。因此，乾隆皇帝對於歸政禪位一事充滿期待，時有流露。如：“計隔明歲乙卯一年，至丙辰即當歸政禪位，自揣精神尚健，冀可符予夙望。若果能此，洵為十全之人，仰荷天恩，實自古帝王所未有耳。”[6]正因為如此，乾隆六十年九月二十八日，乾隆帝在準備禪位大典過程中傳諭內閣大學士等：“朕歸政後，應用喜字第一號玉寶鐫刻太上皇帝之寶。冊，即將御制十全老人之寶説鐫刻，作為太上皇帝寶冊，用彰熙朝盛瑞。”[7] 將十全老人之寶説作為太上皇帝的象征性封冊，表明乾隆心目中的“十全”與太上皇帝之間的關系。也正因為如此，當嘉慶元年禪位大典後，乾隆皇帝終於可以宣示：“今歲元日授璽歸政，為千古第一全人”，[8]“今歲元正大廷授璽，稱太上皇帝，幸為千古全人。”[9] 在乾隆帝看來，達到這樣的十全之境，是各種條件齊備的結果，也是對他一生功業的恰當表達。

當然，作為天下之主，乾隆皇帝在自己的人生達到他所企盼的十全境界之時，也希望天下臣民也能夠與他一起共享這升平之福，即所謂的一人有慶，萬國眷台。因此，在制作組璽時，乾隆皇帝亦將這一思想貫穿其中，將三十年前（1762）自己在《豐澤園》詩中作的“萬國春台願美全”[10] 句作為組璽的引首章，非常準確地表達出他的這一想法。應該説，此組寶璽的印文組合，從不同側面表達出乾隆皇帝祈願自己臻於完美人生和天下百姓安居樂業的美好願景，同時也是對他卓著歷史功績的回顧和紀念。

綜合以上史實，可知乾隆帝的此方“十全老人”璽包括下面的三層含義：一是對其開疆拓土歷史功績的總結；二是對其帝王生涯個人人生境界的期許；三是祈願百姓安居樂業共享天下太平之福。從與之組合的另外一方“太上皇帝”璽可以得知，此方璽應該刻制於乾隆皇帝禪位嘉慶帝，成為太上皇帝以後。此方璽的刻制用意是極為顯明的，就是要用以宣揚自己的功德，對自己輝煌的一生進行回顧和總結，反映出乾隆皇帝晚年真實的心理狀態。

此璽采用和田白玉刻制。蹲龍印鈕，龍身騰空，胸部上挺，龍頭昂視前方，四腿有力，支撐起身體。整個龍用圓雕、鏤空等方法雕制，神態威猛自然。這種龍鈕在乾隆晚期至嘉慶早期流行，龍體細勁，細節不多，但氣勢奔放，顯示出雕刻者相當的藝術水平。

[1] 郭福祥：《明清帝后璽印》頁153-154。北京：國際文化出版公司，2003年。
[2] 《清高宗御制詩五集》卷76。
[3] 《清高宗御制文三集》卷8，“十全記”。
[4] 《清高宗御制詩五集》卷76。
[5] 《清高宗御制文三集》卷4，“十全老人之寶説”。
[6] 《清高宗御制詩五集》卷87。
[7] [清] 慶桂等編纂：《國朝宮史續編》卷7。北京古籍出版社，1994年。
[8] 《清高宗御制詩余集》卷2。
[9] 《清高宗御制詩余集》卷7。
[10] 《清高宗纂制詩三集》卷17，“豐澤園”。

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PROPERTY FROM A HAWAII PRIVATE COLLECTION

AN IMPORTANT AND EXCEPTIONAL IMPERIAL WHITE JADE 'SHI QUAN LAO REN' SEAL QING DYNASTY, QIANLONG PERIOD

the square seal face inscribed with four characters reading *shi quan lao ren* (The Elder with Ten Accomplishments)
Height 2½ in., 6.4 cm; seal face 1½ in. by 1½ in., 3.8 cm by 3.8 cm

PROVENANCE

E&J Frankel, New York, 1980-81.

$ 200,000-300,000

清乾隆　乾隆帝御寶白玉異獸鈕「十全老人」方璽

璽文：
十全老人

來源
E&J Frankel，紐約，1980至1981年

THE QIANLONG EMPEROR'S *BAZHÈNG MAONIAN* SEAL

The Qianlong period (1736-1795) of the Qing dynasty is widely recognized as a prosperous age. As a result of developments during the Kangxi (1662-1722) and Yongzheng (1723-1735) periods, Chinese society, economy, and culture achieved unprecedented prosperity during the Qianlong period. Along with these developments, the production of works of art achieved a high standard and in many ways displayed an atmosphere of grace associated with this age of peace and prosperity. Seal making, in particular, developed features peculiar to the age, namely, a tendency to record important events and note successes. The Qianlong Emperor experienced many personal milestones, such as his seventieth birthday in 1780, the birth of a great-great-grandson in 1784, his eightieth birthday in 1790, and his retirement from the throne in 1795. For each of these events, the Qianlong Emperor seems invariably to have made meticulous arrangements, and he left behind many documents and artifacts for later generations to investigate. Among these documents and artifacts, the Qianlong Emperor's seals are, without doubt, worthy of great attention. To commemorate his coming eightieth birthday in 1790, he made a series of seals including the present *Bazheng maonian* seal.

1790 was an important year for the Qianlong Emperor. This year was not only the fifty-fifth year of his reign, but also his eightieth birthday. According to the Emperor's own practice, every fifth birthday was a milestone year and the occasion for a great celebration. In the Emperor's mind, the auspicious circumstance of the fifty-fifth year of his reign, corresponding to the year of his eightieth birthday, called for an especially grand celebration. Hence, in mid-autumn of 1789, the Qianlong Emperor began preparations, including those for the palace where he would receive congratulations, the scale of the celebrations, and the return gifts to provinces and vassal states presenting tribute. Creating a seal appropriate to the occasion was an important part of these preparations.

There was historical precedent for the imperial commission of a seal commemorating an important birthday. In 1720 the Kangxi Emperor, approaching his sixtieth year on the throne and his seventieth birthday, had the idea of creating a multipurpose seal, and he ordered his Inner Court scholar-officials (graduates of the Hanlin Academy) to compose an appropriate phrase, but since none of their phrases were to his liking, he himself came up with the phrase *Jie zhi zai de* ([In old age] beware of complacency; a quote from the *Analects*) and had several small seals carved. In 1780 the Qianlong Emperor, for his seventieth birthday, followed the Kangxi Emperor's practice and had two seals carved with the phrases *Guxi tianzi zhi bao* (Seal of the seventy-year-old Emperor; an allusion to a poem by Du Fu [712-770]) and *Youri zizi* ('Still diligent every day'), thereby commemorating his seventieth birthday and at the same time expressing the thought that he dare not be lax in governing. For his eightieth birthday, it was inevitable that the Qianlong Emperor would follow this established practice and have an appropriate seal carved.

On this occasion, it so happened that the Emperor's eyes alighted on the *Hongfan* [Great Plan] chapter of the *Shangshu* [Classic of History, sixth century BC]. In this chapter, after King Wu of Zhou defeated the Shang dynasty, he asked Jizi to expound on the Way of Heaven, and Jizi responded to him by telling him the nine categories of the Great Plan:

The first is called the five elements. Second is called reverent attention to the five personal matters. The third is called assiduous application to the eight objects of government. The fourth is called coordinated use of the five dividers of time. The fifth is called the establishment and practice of the great mean. The sixth is called discriminating application of the three virtues. The seventh is called intelligent use of divination to decide doubts. The eighth is called concern about the various signs [of good and bad government]. The ninth is called the hortatory meting out of the five sources of happiness and the awing administration of the six modes of suffering.

The Qianlong Emperor held that the nine categories expounded by Jizi were the principles of government from time immemorial, and that all of them were worthy of the ruler's devotion body and soul. And number 8, concern about the various phenomenon, agreed with the Qianlong Emperor's thinking at the time, and thus appears to have provided the inspiration for the inscription *Bazheng maonian*

Fig. 1 An Imperial spinach-green jade 'Bazheng Maonian' seal from the estate of Emile Guimet, Qing dynasty, Qianlong period, sold at Sotheby's Hong Kong, 8th October 2008, lot 2005 (part lot)
圖一 清乾隆 乾隆帝御寶蹲龍鈕碧玉「八徵耄念」方璽，愛米爾· 吉美舊藏，售於香港蘇富比2008年10月8日，編號2005（其一）

(Treasure of concern over phenomenon at eighty). As to why he chose to use this phrase for a seal, the Emperor himself offers this explanation in *Bazheng maonian zhi bao ji* (Notes on Treasure of Concern Over Phenomenon at Eighty Seal):

When I think of the purpose of having an eightieth-birthday celebration, engraving a seal, and impressing it on imperial documents, no phrase is more suited than the 'concern about signs' phrase, number 8, in the 'Great Plan' chapter of the Book of History. Moreover, I have already indicated a desire to pass on the throne at eighty-five, the sixtieth year of my reign. Though I am now eighty, there are still six years till I retire from the throne. I have not rested my weary shoulders for one day and have always cherished the people. How can I not be concerned about number 8, the various signs? Being concerned about the various phenomenon is being concerned about the people. The first 'Quli' chapter of the Book of Rites says, 'Eighty is called mao,' referring to the fact that the mind becomes feeble with advanced age. I am now eighty and, relying on Heaven's protection, am still in good health. Though in one day there are a thousand affairs of state, my mind is still up to the task, but I must exhort myself to do better.

One can thus say that this seal not only commemorates the Emperor's eightieth birthday but is also a warning not to let his guard down.

In the next few months, the series of seals became a topic of conversation between the Emperor and his officers and became closely associated with the Emperor's eightieth birthday. It became such a focus of attention that at the New Year's tea party in 1790 *Concern over phenomenon at eighty* became a topic in the couplet contest among the Emperor, court officers, and academians of the Hanlin Academy. The Qianlong Emperor himself repeatedly referred to the circumstances surrounding the manufacture of the seal:

Having attained a full eighty years of age, I had a seal engraved with the inscription 'Concern over phenomenon at eighty.' It was finished in the middle of winter, and I used it during the festival marking the beginning of spring. Last year in the month of the summer solstice, since I attained my eighth decade, I thought of making a seal. For an inscription, the most suitable was 'Concern over various phenomenon,' number 8, in the 'Great Plan' chapter. I commanded that the artisans use green jade from Hetian and engrave 'concern over phenomenon at eighty' Since I look to Heaven for protection, am as healthy as in the past, am diligent in government, and love the people, I dare not pass a single day without exhorting myself to do better.'

After the Qianlong Emperor settled on this inscription in 1789, he began to make a considerable number of such seals. According to records of the archive of the workshop of the Imperial Household Department, the Emperor continued to make *Concern over phenomenon at eighty* seals from 1789 to 1795.

The form, stone quality and style of carving, including the specific posture and articulation of the dragon, very closely matches that on the *Bazheng maonian zhibao* seal from the Guimet collection, sold in our Hong Kong rooms, 8th October 2008, lot 2005 (**fig.1**).

乾隆御寶和闐青玉《八徵耄念》璽

乾隆朝乃中國歷史上一代盛世。承康、雍二帝所開偉業，乾隆治下，社會、經濟、文化空前繁榮。乘藉大勢，此朝工藝製造水準亦登峰造極，於各方面顯見盛世氣象。皇帝寶璽尤與其他時期不同，其記事紀盛功能愈加明顯。乾隆一生波瀾壯闊，許多重要時刻於他本人意義深遠，如乾隆四十五年（1780年）七十萬壽、乾隆四十九年（1784年）喜得玄孫五世同堂、乾隆五十五年（1790年）八十萬壽、乾隆六十年（1795年）頤養歸政等。每逢此類時刻，乾隆必精心綢繆，留下大量文獻、遺珍，可供後世追述。此中，乾隆所留寶璽無疑值得矚目，其生平故事乃至時刻當下所生心境，皆凝結在此。紐約蘇富比即將呈現一方「八徵耄念」寶璽，便是紀念乾隆八旬萬壽所製。印面4.6公分見方，陰刻「八徵耄念」四字。

乾隆五十五年（1790年）之於乾隆帝意義非凡，既是在位五十五年，又是在世八十壽辰。依乾隆慣例，每當紀年逢五，即所謂「正壽」之年，則大行慶祝；紀元五十五年恰逢八十整壽，實與天地之數自然會合，乃昊蒼眷佑，尤需大慶特慶。因此，早在乾隆五十四年（1789年）中秋，乾隆便已開始籌劃御殿受賀之地點、規模、各地及蕃屬國萬壽貢品等諸事宜，製作相應寶璽亦在重要事項之列。

乾隆帝逢十萬壽製作寶璽以為紀念乃有例可循。康熙五十九年（1720年），康熙帝臨近在位六十年及七十聖壽，欲製一通用小璽，命內廷翰臣擬文，然皆不稱意，於是自定「戒之在得」四字，刻成小璽數方。乾隆四十五年（1780年）七十聖壽之際便已沿襲康熙做法，引杜甫句刻「古稀天子之寶」和「猶日孜孜」二璽，紀念七十聖壽之餘亦表明不敢怠政。又經十年，乾隆自當重循舊制，再製寶璽。

是次，乾隆著眼《尚書・洪範篇》。《尚書・洪範篇》有載，武王克商後，向箕子請教天道之義，箕子便以洪範九疇相告；洪范九疇所指如下：

「初一曰五行、次二曰敬用五事、次三曰農用八政、次四協用五紀、次五曰建用皇極、次六曰乂用三德、次七曰明用稽疑、次八曰念用庶徵、次九曰嚮用五福，威用六極」。

乾隆認為箕子所陳洪範九疇是「萬世帝王制治之源……無一不關於為君者之一身一心」，而九疇中第八「念用庶徵」與乾隆當時所想不謀而合，於是擬定「八徵耄念」四字。有關為何選用「八徵耄念」，乾隆在《八徵耄念之寶記》中解釋如下：

「思有所以副八旬開袠之慶，鐫諸璽，以殿諸御筆，蓋莫若《洪範》「八徵」之念。且予夙立願八十有五，滿乾隆六十之數，即當歸政。今雖八十，逮歸政之歲尚有六年。一日未息肩，萬民恆在懷。庶徵之八，可不念乎？念庶徵即所以念萬民。《曲禮》：八十曰耄，老而智衰之謂。茲逮八十，幸賴天佑，身體康強，一日萬機，未形智衰，不可不自勉也」。

可見，「八徵耄念」四字既是紀念八十萬壽，也是戒勉自身。

而後數月，「八徵耄念」成為乾隆君臣間話題，且與乾隆八旬萬壽密不可分，所受矚目之深乃至乾隆五十五年新歲茶宴上乾隆與廷臣及翰林聯句亦以「八徵耄念」為題。乾隆自己也屢次提及「八徵耄念」製璽情況：

「予因來歲八旬正壽，鐫八徵耄念之寶，冬仲即已鐫成，於立春吉日遂行鈐用」。「予於上年長至月，因開歲壽躋八袠，思複鐫璽以資鈐用，宜莫若洪范八徵之念，命選和闐良玉，刻為八徵耄念之寶。蓋予仰荷天庥，康強猶昔，而勤政愛民，固不敢一日不自勉也」。

乾隆於五十四年擬定寶文後便開始大量製璽。據清宮《內務府造辦處活計檔》載，乾隆五十四年至乾隆六十年間，「八徵耄念」之璽製作未曾間斷。

細看此璽形制、玉質、刻法及龍鈕形態，可比一《八徵髦念之寶》璽作例，甚為相近，吉美舊藏，售於香港蘇富比2008年10月8日，編號2005（圖一）。

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AN IMPERIAL KHOTAN-SPINACH-GREEN JADE 'BAZHENG MAONIAN' SEAL
QING DYNASTY, QIANLONG PERIOD

the square seal face enclosing a four-character inscription in seal script reading *Bazheng maonian* (Concern over phenomenon at eighty)
Height 2¾ in., 7.1 cm; seal face 1⅝ in. by 1⅝ in., 4.6 cm by 4.6 cm

PROVENANCE

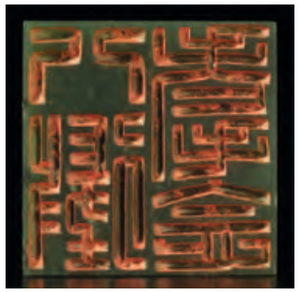
English Private Collection, acquired in Toulouse, circa 2000.
Bonhams London, 11th July 2005, lot 86.

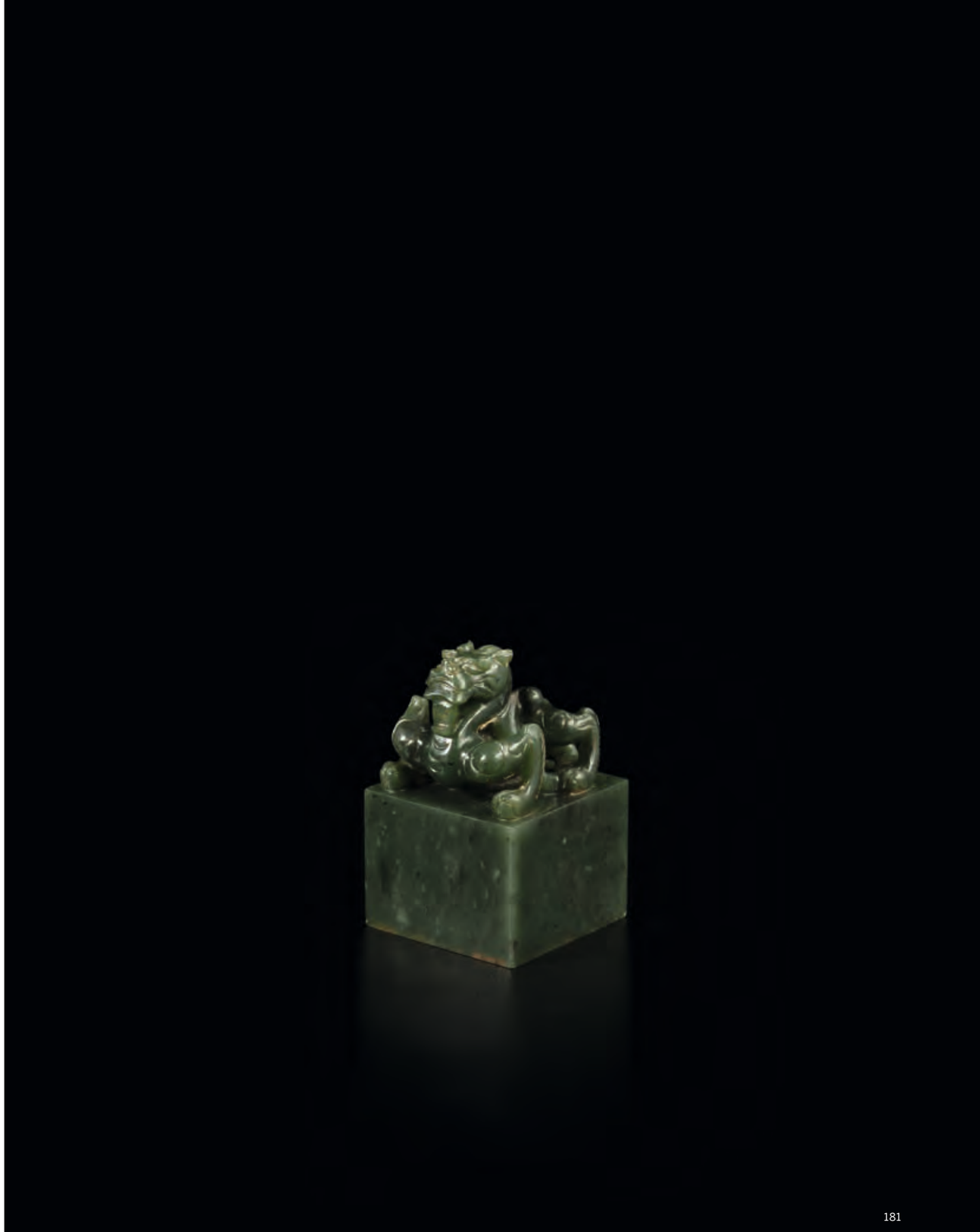
⊖ $ 150,000-200,000

清乾隆　乾隆帝御寶和闐碧玉異獸鈕「八徵耄念」方璽

璽文：
八徵耄念

來源
英國私人收藏，得於圖盧茲，約2000年
倫敦邦瀚斯，2005年7月11日，編號86





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PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A YELLOW JADE ARCHAISTIC VASE AND COVER
QING DYNASTY, QIANLONG PERIOD

wood stand (3)
Height 8½ in., 21.5 cm

PROVENANCE

Collection of Chingwah Lee (1901-1980).
Weisbrod & Dy Ltd., New York, 14th November 1981.

LITERATURE

Arthur and Grace Chu, *The Collector's Book of Jade*, New York, 1978, pl. 8.

This elegant and rare vase is notable for its archaistic form and the use of the highly esteemed yellow jade material. Exquisitely worked after the archaic bronze, the present piece reflects the craftsman's skill and embodies the Qing imperial taste for antiquity.

Starting from the Ming dynasty, yellow jade has been highly regarded by scholars and connoisseurs. According to *Yanxian Qingshang* [Refined Enjoyment of Elegant Leisure] by the dramatist Gao Lian, yellow jade with a mellow tone ranked the best amongst all variations of nephrite. Because of its rarity, the brownish layer of outer skin was often incorporated into the design of the carving, as seen on the present lot, to increase the overall size and show the carver's respect for this highly valuable material.

Yellow jade works of this large size are very rare. Compare two smaller examples from the collection of Palace Museum, Beijing, one with ring handles on the sides, and the other with angled shoulders, carved in low-relief with a *taotie* band between plantain blades and with scrolling handles, both illustrated in Li Jiu-fang, *Huaxia guyu / Chinese Jades throughout the Ages. Connoisseurship of Chinese Jades*, vol. 12, Hong Kong, 1997, pls 30 and 31; another similar piece, flanked by two extended *chi*-dragon handles, sold in our Hong Kong rooms, 4th October 2016, lot 24. Compare also a related yellow jade vase and cover but carved with the 'Three Friends of Winter' in high relief, illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, pl. 1, p. 76; also a related celadon jade piece, but with floral decoration in low relief throughout the body, illustrated in Li Jiu-fang, *op. cit.*, pl. 13; and a smaller plain yellow jade vase, flanked by two openwork archaistic phoenix handles, sold twice at Christie's Hong Kong, 17th May 1988, lot 555, again, 29th April 1996, lot 693, and a third time at Christie's London, 15th May 2007, lot 374.

$ 60,000-80,000

清乾隆　黃玉仿古雙龍耳蓋瓶

來源
李清華 (1901-1980) 收藏
Weisbrod & Dy Ltd.，紐約，1981年11月14日

出版
Arthur and Grace Chu，《The Collector's Book of Jade》，紐約，1978年，圖版8

IMMORTAL REALMS

A MAGNIFICENT PAIR OF WHITE JADE TABLE SCREENS

瓊宇天境：白玉群仙賀壽圖插屏一對

Expertly carved on both sides with varying levels of relief and finished to a lustrous gloss, the present pair of screens is a superb example of jade workmanship and characteristic of the type created in the Imperial Palace during the Qianlong Emperor's reign. The skill of the carver is evident in the fine rendering of the impeccably detailed figures and the vast ethereal landscape.

Screens such as the present pair were seldom created before the Qianlong period due to the rarity of large flawless pieces of jade. Such screens were fashioned from carefully chosen highly-translucent stones, which would enhance the differing depths of the carved pictorial scene, allowing viewers to be easily transported into the tranquil and inviting landscapes.

Remarkably, the pair of screens were cut from the same stone and depict a similar, almost continuous, narrative of two immortals and one attendant traveling amidst the jagged mountainous landscape. As the viewer's eye follows along the winding path, one embarks on the same journey as the trio, eventually reaching the pavilion at the top of the mountain, signaling the final destination of the journey. On the reverse, the panels are beautifully carved with auspicious animals, one with a pair of deer and the other with a pair of cranes, both emblematic of longevity and set with mountainous terrain.

Compare a similarly carved white jade table screen, previously in the Heber R. Bishop Collection, now in the Metropolitan Museum of Art, New York (accession no. 02.18.652); one from the De An Tang Collection was included in the exhibition A Romance of Jade from the De An Tang Collection, Palace Museum, Beijing, 2004, cat. no. 26; a pair, one from the Fogg Art Museum, Harvard University, Cambridge, and the other from the Frederick Knight Collection, illustrated in Robert Kleiner, Chinese Jades from the Collection of Alan and Simone Hartman, Hong Kong, 1996, pl. 123, sold at Christie's Hong Kong, 27th November 2007, lot 1511; a spinach-green jade example from the Florence and Herbert Irving Collection, sold at Christie's New York, 19th March 2019, lot 821; and lastly, a white jade example, previously in the collection of Alwin Charles Ernst, sold in these room, 22nd March 2023, lot 523.

此對白玉插屏雙面滿雕，層次分明，瑩澤秀潤，乃琢玉成器之佳作、乾隆御製之典型。人物刻畫一絲不苟，圖景塑造流麗輕靈，頗見藝匠巧工。

乾隆之前鮮有此類玉插屏，因無暇美玉珍罕難求。雕琢玉屏需精選籽料，質地透潤、成色瑩潔，畫面層次方可躍然眼前，注目觀賞方得心往神馳。

此對插屏出於同一籽料，屏上畫面連貫一致，乃兩位仙翁及一侍童遊於嶙峋山石間。凝神細看，目光隨山路蜿蜒而上，終至峰頂亭台，如與屏中三人同行。背面精雕祥禽瑞獸，一屏有鹿成對，一屏有鶴成雙，同現山巒，祝頌鹿鶴同春。

比一白玉插屏近例，Heber R. Bishop舊藏，現存於紐約大都會博物館（編號02.18.652）；另一德安堂雅藏插屏曾展於《玉緣——德安堂藏玉》，故宮博物院，北京，2004年，編號26；再比哈特曼伉儷所藏白玉插屏一對，其一原屬哈佛大學福格博物館，劍橋，另一則為Frederick Knight寶蓄，錄 Robert Kleiner，《Chinese Jades from the Collection of Alan and Simone Hartman》，香港，1996年，圖版123，售於香港佳士得2007年11月27日，編號1511；另比一歐雲伉儷收藏碧玉例，售於紐約佳士得2019年3月19日，編號821；及一白玉例，Alwin Charles Ernst 舊藏，售於紐約蘇富比2023年3月22日，編號523。

615

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A PAIR OF CARVED WHITE JADE 'IMMORTALS' TABLE SCREENS
QING DYNASTY, QIANLONG PERIOD

wood stands (4)
Diameter 9½ in., 24 cm

PROVENANCE

One:
Collection of Dr. Gordon (1922-2008) and Dr. Rosemary (1922-1994) Fryers.
Christie's London, 15th May 2012, lot 10.
The other:
Collection of Charles St. George Cleverly (1819-1897).
Christie's Hong Kong, 26th November 2014, lot 3354.

$ 400,000-600,000

清乾隆　白玉群仙賀壽圖插屏一對

來源
其一插屏：
Gordon醫生 (1922-2008) 及 Rosemary醫生 (1922-1994) Fryers伉儷收藏
倫敦佳士得2012年5月15日，編號10

其二:
Charles St. George Cleverly (1819-1897) 私人收藏
香港佳士得2014年11月26日，編號3354

A SPECTACULAR STITCH

THOUGHTS ON AN INTRIGUING JIAQING DRAGON ROBE

JOHN E. VOLLMER

The décor on this *jifu*, (吉服,literally, 'auspicious' dress), or *longpao*, (龙袍,[imperial] dragon robe) follows the standard Qing disposition of five-clawed dragons (*long*, 龙) amid clouds across the entire surface of the garment. The standing water (*lishui*, 立水) border at the hem features piled wind-swept waves on which float the Eight Buddhist Symbols (*ba jixiang*, 八吉祥), symbols for the Eight Precious Things (*ba bao*, 八宝), the attributes of the Eight Daoist Immortals (*ba xian*, 八仙), large peony blossoms, and several motifs that function as rebus. The term 'hurricane waves' was coined by Alan Priest in the 1940s to describe this variation of *lishui,* which first appears on some *jifu* robes during the first quarter of the nineteenth century. The dragons, as is typical, are depicted with couched gold-wrapped threads while the rest of the embroidered decoration uses colored floss silk. However, what is remarkable is the choice of embroidery stitches for executing these colored silk elements.

The embroidery employs a single stitch commonly known in the West as 'pekin', 'peking', or 'pekinese' stitch, (*Beijing zhen*, 北京針). It is also known as *lasuo xiu* (拉锁绣, literally 'zipper stitch').[1] It is a composite stitch involving two elements: a row of closely spaced back stitches and a second element interlaced in continuous loops moving forward two and back one through the previously laid down back stitches. It is time-consuming and requires consistent, exacting skill to maintain the proper tension and spacing of each parallel row of back stitches and well as rigorous consistency in placing the interlacing elements.

The effect is spectacular. The density of the silk floss and the play of light on the filament of the interlaced elements, which lie in different directions, intensifies the appearance of color and offers crispness to the edges of each design motif. Single rows of pekin stitch worked in red silk back stitches with a fine gold-wrapped yellow silk interlacing thread outline motifs. The skill required to achieve this without snagging the metal thread when it is pulled through the silk back stitches is even more awesome. A single line of these gold-wrapped thread loops marked the lower edge of the embroidered designs at the hem and edges of the cuffs and facings, an attention to detail rarely seen on any other embroidery for the court. It suggests the piece may have been specifically ordered for the imperial household.

There is confusion in the literature concerning *beijing zhen* or *lasuo xiu* and seed, or knot stitch (*dazi xiu*, 打籽秀). Both were caught up in the early twentieth century in 'old China hand' accounts of handicrafts, where the term 'forbidden', possibly referencing the residence of the emperor, was attached to types of complex embroidery with the implication such embroidery was used exclusively for the court. A second term 'blind' was applied to such embroidery with the explanation that small scale and complicated manipulation in making this stitch caused needle workers to lose their eyesight.

Dazi xiu embroidery has a long history in China. Schuyler Cammann cites Han dynasty examples recovered from the Noin Ula, the Xiongnu burial site located in Mongolia north of Ulan Bator and notes that the stitch was used sparingly during the Ming and during the Qianlong period of the Qing dynasty.[2] However, the wide-spread use of *dazi xiu* for large areas of design flourished in the nineteenth century. The appearance of *beijing zhen* or *lasuo xiu* stitching coincides with development. Both techniques were used largely on dress trimmings and smaller personal accessories and occasionally on late Qing dynasty rank insignia badges.

The exclusive use of *beijing zhen* or *lasuo xiu* stitching on a court dragon robe remains a puzzle.

[1] See: https://www.newhanfu.com/13343.html (accessed 08.03.2030)
[2] Cammann, Schuyler. "Embroidery techniques in Old China" in *Archives of the Chinese Art Society of America*. 16 (1962) 16-39.

616

PROPERTY FROM A HAWAII PRIVATE COLLECTION

A BROWN-GROUND EMBROIDERED 'DRAGON' ROBE (JIFU)
QING DYNASTY, JIAQING PERIOD

Height 58⅞ in., 149.5 cm; Length 90 in., 228.5 cm

PROVENANCE

E&J Frankel, New York, 1981.

EXHIBITED

The Emperor's Old Clothes, E&J Frankel, New York, 1981.

$ 50,000-70,000

清嘉慶　醬地繡金龍暗八仙紋吉服袍

來源
E&J Frankel，紐約，1981年

展覽
《The Emperor's Old Clothes》，E&J Frankel，紐約，1981年

AN IMPORTANT PRIVATE COLLECTION OF

CHINESE TEXTILES

LOTS 617-644

AN APPRECIATION OF IMPERIAL CHINESE TEXTILES

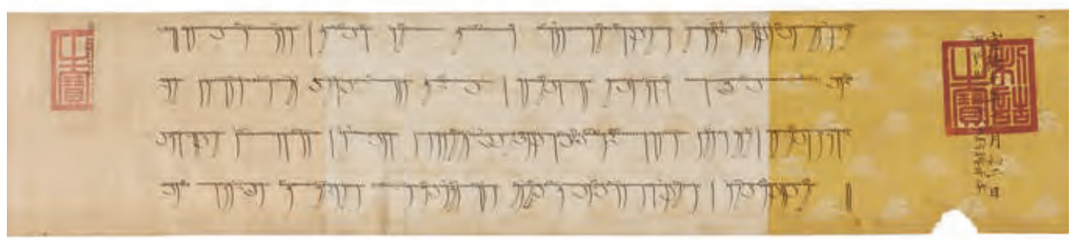
JOHN E. VOLLMER

Textiles on offer in this sale reveal a variety of roles silk fabrics played within the protocols of the late Chinese imperial state. For more than five thousand years, silk textiles contributed to the displays of status and privilege among China's ruling elites. Sericulture, the cultivation of the *Bombyx mori* moth, practiced in the myriad of agricultural households in regions where white mulberry trees flourished, raised the cocoons that, when unwound, produced silk filament. Throughout history, silk in the form of yarns and cloth had been used to pay land taxes, as well as meet the assessments of tribute to the court. While silk had long been an economic driver, during the Ming dynasty (1368-1644), a significant percentage of silk production became a state-controlled industry.

The first Ming emperor established a centralized system of state-run workshops to produce the textiles required by the throne. The standards and quotas set during the fourteenth century remained in force until the dynasty's end. The production was regulated by four government-controlled agencies: three dealt with garments and fabrics required by the emperor and members of court, as well as textiles necessary for ritual and official imperial purposes, including silks for tributary and commendatory use; a fourth functioned as a commissioning agency for additional silk production to meet fluctuations in court demands that could not be met due to the restrictions imposed by guidelines laid down by the founding emperor. The early statutes also set up twenty-four regional imperial silk workshops across the empire, which produced other 'pattern production' goods for tribute and commendation required by the court, such as the figured silk fabric which serve as the ground for the edict dated to 1426 (**Lot 629**). The half seal impression at the extreme left suggests this copy was entered into the imperial collection so the object could be verified by comparing the other half of the impression to another in the collection inventories.[1]

Due to civil unrest, imperial silk workshops ceased production in 1628. The Qing dynasty (1644-1911) claimed the dragon throne by conquest. Fighting between the Manchu and Ming loyalists in Yangtze River basin during the 1640s witnessed the physical destruction of the Ming workshops and looms. Even the groves of mulberry trees in the region necessary to feed the silkworms were extensively damaged when Manchu armies used them as pasture for their horses. However, once in control of the capital in Beijing, the Qing government quickly focused on restoring agricultural production, including sericulture. Qing imperial silkworks largely re-established Ming dynasty practices and the government rebuilt workshops in Nanjing, Suzhou, and Hangzhou, as well as an operation in Beijing. Yet, unlike the previous dynasty, these were placed under the direct control of the emperor through the office of the Imperial Household Department. Outsourcing was widely used to increase supplies.

By edict, Ming imperial silk production employed nearly 5,000 personnel, operated 350 looms and produced more than 18,000 bolts of silk annually. By the late sixteenth century, 'additional production' produced between 35,000 to more than 90,000 bolts of silk and up to 300 garment yardages annually.[2] By contrast, during the second half of the eighteenth century under Qing management, the number of looms employed in the imperial service had increased over five-fold, reaching a total of 2,100.[3] This significant change reflected the changing role of silk and sericulture within the



overall economy and the growing commercialization of deluxe silk textiles throughout the empire and abroad.

Soft furnishings were a major component of the annual quotas during both dynasties. Rooms used for the daily or ritual activities of members of the imperial household required appropriate matching sets of chair drapes, table frontals, cushion covers and other portable textiles. Examples, like the pair of late-seventeenth-century tapestry-woven (*kesi,* 缂丝) chair panels (**Lot 618**), decorated with both a dragon and phoenix—a reference the emperor and empress—suggests they may have been ordered for an imperial wedding.

The monumental, embroidered panel with a pair of flying phoenixes among scrolling stems with peony and lotus blossoms, set against a cloud-filled ground (**Lot 620**), was intended to hang on the wall of reception room behind a throne for the empress or principal consort of the emperor. Missing its valance and decorative pair of streamers, the panel, composed of six loom length of imperial-yellow-dyed silk, may have remained unfinished during the eighteenth century when it was made. The ensemble of soft furnishings for such a setting would have included a matching embroidered cushion cover for the throne, not unlike one from another set embroidered on apricot yellow silk satin for a lower-ranking consort (**Lot 619**).

Other textiles for the wall, when mounted like hanging scrolls, were treated as art pieces. A tapestry-woven (*kesi*) picture of pine, bamboo, and prunus, a theme known as 'The Three Friends of Winter' (*suihan sanyou*, 歲寒三友) with narcissus is a stunning example of a new year's gift (**Lot 626**). All textiles produced by imperial workshops were in fact the personal property of the emperor. Whether made explicitly for the emperor or created for others, these fabrics were personal expressions of imperial largesse.

The emperor and his family also demanded exacting attention to detail for their clothing. Specific colors conveyed political and ritual significance. Similarly, décor expressed imperial intention and decorum. During the Qing period, the Imperial Household Department initiated annual dress orders by preparing reduced scale line drawings depicting the front and back of a garment, one half of each garment was rendered in full color. These, as well as written instructions concerning materials, linings and trims, once approved by the emperor, were dispatched to the appropriate weaving or embroidery workshop for execution. When all the required fabrics were completed, they were packaged together and sent to the capital for the inspection by the Household Department. If approved, the bundles of yardages were stored in the imperial wardrobe to await orders for tailoring into garments.

A rare late-seventeenth-century Qing court robe with woven design employing discontinuous supplemental gold-wrapped and colored untwisted silk threads on a satin ground, features

a four-claw dragon (*mang,* 蟒) in profile amid clouds above rounded billows breaking against triple peaks (**Lot 617**). The blue ground color and profile *mang* would have signaled its wearer as a fourth-rank imperial prince. The design convention featuring large dragons extending down the front and back of the robe with smaller ones at the shoulders extending down to the arms was adapted from sixteenth-century Ming court robes styles but adjusted for the more form-fitting shapes with narrow sleeves used at the Qing court.

The Qing court instituted a new decorative arrangement with two sets of dragons—front-facing dragons at the shoulder, chest and back and profile dragons in pairs at the front and back and a single beast under the front overlapping panel. This became standard by the early eighteenth century. The bright yellow color of a fragmentary embroidered satin semiformal court coat (*jifu,* 吉服) was reserved for the emperor, his empress and his mother, the empress dowager (**Lot 624**). The sensitive design and superb execution of this example, as well as the circular long-life characters (*wan shou*, 卍壽) suggest it was ordered for the Yongzheng Emperor (r. 1723-1735). The robe had been tailored with contrasting facings at the neck. These and other aspects of the original construction have been unpicked.

The third fabric for an embroidered dragon robe dated late nineteenth or early twentieth century, had been created specifically for the Guangxu Emperor (r. 1875-1908). The design features the standard disposition of dragons against a ground of blue stylized 10,000 symbols (*wan,* 卍) on pale yellow silk (see **Lot 623**). The Twelve Symbols of Imperial Authority are arranged in three groups of four: the sun, the moon, constellation and mountain around the neck; the *fu* symbol, axe, paired dragons, and golden pheasant around the body; and the pair of libation cups, aquatic grass, grains of millet and flames around lower body.

The first two garments had been sent to Tibet, the third to Mongolia where each was reconfigured to meet expectations of non-Chinese national styles. Gifting imperial textiles and garments to foreign leaders has a long history in China. Often interpreted as the altruistic gesture of a caring and benevolent emperor, sending imperial fabrics to non-silk producing regions was an important aspect of building alliances and creating dependency on the Chinese state. In the case of Tibet, it is likely the two robes or yardages were out of date, hence superfluous to Qing imperial needs. A Twelve-Symbol-robe yardage in Mongolia is rare. The overall pink and turquoise tonality, possibly a result of poor-quality aniline dyes, may have led to rejection by the Household Department Office and its shipment out of Beijing.

Most silks used within the empire during the Ming and Qing dynasties were not produced by imperial workshops. A stunning example of private workshop production is the early-seventeenth-century costume for an opera singer who would be portraying the emperor (**Lot 621**). It imitates the style of Ming dynasty court dress in the choice of red, the official color of dynasty, and in the embroidered dragons looping over the shoulders and in a band across the skirt. However, the designer of the embroidery carefully avoided the proscriptions of unauthorized use of the imperial symbol by replacing the five-clawed paws of the imperial dragon (*long,* 龙) with deer hooves, thus making it entirely another beast with its wide-open mother-of-pearl eyes.

While the emperor awarded rank in the military and civil bureaucracies, acquiring the appropriate attire to signal that status fell to individuals and their families. The sixteenth-century embroidered flying fish dragon (*feiyu,* 飞鱼) badge (*buzi*, 補子), while not part of the official bureaucracy, would have marked its wear as an individual who had been honored by the court, often for scholarly achievement. This badge, originally worked on dark blue silk, has been reworked on a light blue silk (**Lot 635**).

Rank badges adorned the chests and backs of red robes during the Ming dynasty and dark colored surcoats in the Qing. Qing badges exhibit a wide range of techniques and level of skill in the execution of the birds (civil rank) and animals (military ranks) within depictions of terrestrial realms within these paired squares (**Lots 634, 637, 643**). Such extreme variation suggests a range of price points, something that was irrelevant for imperial silks.

Foreign trade was responsible for the influx of silver from the New World beginning in the sixteenth century. It stimulated the growth of a money economy, changing structures of payments for taxes and employment. Stability during the early Qing witnessed a rapid increase in population and the pressure to expand silk production due to its ability to earn the highest returns of all agricultural pursuits. The Qing government also encouraged sericulture directly with schemes to increase the planting of mulberry trees, the buying of cocoons directly from producers, and the recruitment of skilled sericulturists to teach the craft to areas beyond the lower Yangtze basin. By exempting mulberry trees, silkworms and silk textiles from taxation, cash crops like silk became essential to meet tax payments on land, contributing to inflation. Higher prices and larger profits encouraged increasingly complex trade networks. The commercialization of silk rapidly increased production far beyond the imperial output. By the mid-Qing period there were an additional 40,000 plus looms in operation in the Jiangning region. With the collapse of the Qing dynasty, the system of imperial workshops providing luxury goods for the court came to a halt.

1. Pang, H. (2021). "The Multiple Siyin Half Seals: Reconsidering the Dianli jicha si (1373–1384) Argument." *Journal of the American Oriental Society*, *134*(3), 361–383.
2. Schaefer, Dagmar ; Kuhn, Dieter (2002). *Weaving an Economic Pattern in Ming Times (1368–1644): The Production of Silk Weaves in the State-Owned Silk Workshops.* Heidelberg: edition forum. 1 ed.
3. https://glam.uoregon.edu/fabricofcollecting/page/sites-of-imperial-silk-workshops

綾羅天工：中國御用織品鑑賞

JOHN E. VOLLMER

本拍賣呈獻織品種類繁多，精彩紛呈，展示絲綢織品在中國宮廷的各種用途。五千餘載來，絲綢織品均乃彰顯身份之物。但凡是白桑盛長之地，便有農家通曉養蠶製絲之法，從蠶繭取絲。根據歷史記載，絲綫及絲綢可用於繳交土地稅項，或上奉朝廷，繳納貢賦。養蠶取絲自古已是推動經濟之活動，於明朝期間則大多由朝廷掌控。

明朝開國君主建立中央染織機構，以滿足皇家需求。此制訂於十四世紀的標準一直沿用至明末。四織染所統管織造，三所提供皇帝、宮廷成員、朝廷儀式及其他御用之品，包括貢品和賞賜朝臣之絲綢；由於明太祖嚴定限製，故此後來朝廷設第四織染所，以應宮廷非常規之需求，額外生產絲綢。此外，全國個省並設二十四地方織染局，供應宮廷和政府每年所需的緞匹，如誥命文書所用絲綢即屬其中作例（編號629）。此書最左邊之半個印蜕表明此為宮廷御藏，比較在御藏中的印蜕之另一半當可印證。[1]

明末時局混亂，宮廷絲綢織染局於 1628 年停產。滿清入主中原，取大明江山，1640 年代，滿族與效忠明朝之士在長江流域爭戰，明朝宮廷作坊因而損毀，滿族軍隊以養蠶所用之桑樹喂飼馬匹，對養蠶業打擊嚴重。然而，滿清自入主京城之後即迅速恢復農業生產，養蠶業亦包括其中。清宮絲綢織染多沿明代慣例，朝廷於南京、蘇州及杭州重建作坊 ，並在北京設立織染局。此類作坊經內務府造辦處直接由皇帝掌控，如此做法，有別於前朝。此外，朝廷並廣泛利用宮外作坊，增加絲綢供應。

根據宮廷文獻記載，明朝宮廷用5,000餘人、350 台織機生產絲綢，每年織造 18,000 多匹絲綢。時至十六世紀末，宮外負責「額外生產」之作坊織染 35,000 至 90,000 多匹絲綢、衣物則接近 300 碼。[2] 相比之下，十八世紀下半葉清朝御用織布機數量增加超過五倍，共 2,100 台。[3] 如此變化，反映絲綢和蠶桑在整體經濟當中作用之變化，以及奢華絲織品在中國內外日益商業化之趨勢。

明清兩代期間，用於家具之絲綢乃每年製品中的重要部份。用於宮廷日常起居或舉行重要儀式之廳堂，需要特別椅披、桌布、墊套和其他小件織品。比較一對十七世紀末緙絲椅披（編號618），飾龍鳳紋，此乃帝后之代表，故此該品或為宮廷婚宴特製。

拍品編號620尺寸龐大，黃地繡彩雲雙鳳穿花紋帷料，刻劃祥鳳騰飛雲間，襯卷葉牡丹及蓮紋，掛於皇后或正妃寶座背後。本帷長六匹，物料屬御用黃色綢緞，缺帷幔及一對飾帶，可能在十八世紀製作時便已無帷幔及飾帶。此類組合一般包括成套寶座墊套，與另一套為次等妃子用之杏黃作例相近（編號619）。

此外，可掛於墻上的挂軸被視爲藝術作品，一件由松、竹、 梅配水仙組成的歲寒三友圖緙絲掛屏，寓意吉祥，適用於賀年贈禮（編號626）。所有宮廷織造局所製織品均屬皇帝所有，無論為皇帝御用還是為其他人而製，均屬天子恩賜。

皇帝及其家眷對服裝細節要求嚴格，不同顏色代表不同政治意圖，或專用於特定儀式，各種裝飾亦有指定意義，清宮內務府每年訂製禮服，先以縮小比例之線條圖描繪袍服之正及背面，每幅圖一半以全彩繪製，連同有關材料、襯里及裝飾説明上呈，得皇帝御准後方可派至相關織造局製造或刺繡，完成後送往京城，經內務府檢驗許可則存放於宮中，等待御令縫製成袍服。

比較一件十七世紀末石青地妝花緞彩雲金蟒袍，用纏金線及彩線，採挖梭工藝，繡側面四爪蟒於波浪及祥雲之間，背景山峰起伏（編號617）。藍地及側面蟒表明此袍為四品親王所用。龍袍設計，袍服正前及後方多飾龍紋，肩處至前臂並飾小龍，此乃根據十六世紀明朝宮廷袍服制式改編，唯清代龍袍剪裁較明代為窄，手袖亦較窄。

清廷龍袍紋飾創新處，在於兩肩、胸前、背部飾正龍，前後另外各飾一對側面行龍，交襟處並飾一龍。到十八世紀初已成為標準。明黃吉服，專屬皇帝、 皇后和太后所用，參考一例（編號624），繡花緞面，設計精巧、織工上乘，圓形萬壽符號（卍），表明此袍乃為雍正皇帝特製。此袍缺袖，邊線不全。

第三件繡花龍袍布料可溯至十九世紀末或二十世紀初，尊為光緒皇帝而織造。這次上拍的清末杏黃地萬字錦紋十二章金龍袍設計特式在於其龍紋排列工整，杏黃地襯托藍色刺繡，上飾萬字符號（卍）（編號623）。十二章紋乃皇權象徵，分成三組：近領口處飾日、月、星辰、山；身軀飾黼、黻、龍及華蟲；下身則為宗彝、藻、粉米及火。

前兩例曾送西藏，第三例送至蒙古，袍服經過更改，以符合當地民族風格喜好。中國歷來均有贈送宮廷織品予外邦元首之做法，以示友好，並顯天子仁厚。而將宮廷織品送往無生產絲綢之外地，則乃邦交重要一環，並可建立外邦對中原之依賴。前述兩件送往西藏之作例，或因款式過時而不適用於清宮廷。十二章長袍在蒙古極爲少見，該例整體呈粉紅及綠松石色，或是由於苯胺染料質量欠佳而致，內務府或因而棄用，改而將之運離京城。

明清時期，中國所用絲綢大多非由宮廷作坊生產。明十七世紀初大紅地繡麒麟彩鳳紋袍（編號621），乃民間作坊所製佳例。此為扮演皇帝的戲曲伶人戲服，模仿明代宮廷服飾風格，肩上和裙擺繡龍，並選用紅色，即明朝宮廷顏色。 然而，刺繡工匠仍然異常謹慎，為免觸犯禁忌而將龍爪改成鹿足。

雖然官銜爵位皆由皇帝御賜，採購符合身份之服飾則由個人及其家人負責。此件十六世紀繡飛魚補 子雖非官服之正式部份，但可表示補子物主曾受朝廷表揚，其中又以代表文學成就為多。此章最初為深藍色絲綢，而後則改用淺藍絲綢（編號 635）。

明代補子縫於紅袍胸前及後背，清代則縫於深色大褂之上。從這次拍賣清代補子當中可見當時技術多元而卓越，鸂鶒乃文補子，麒麟、瑞獅等則屬武補子。（編號 634、637、643），其中變化極大，價格亦分別甚廣，而價格對當時之宮廷絲綢在不在考慮之列。

從十六世紀開始，對外貿易是白銀從新世界湧入之原因，刺激貨幣經濟發展，改變稅收和就業結構。清初社會穩定，人口增長迅速。而絲綢在衆多農業活動中回報最高，故此絲綢製造之壓力亦隨之上升。清朝廷亦直接鼓勵養蠶業，計劃增植桑樹，直接從生產者購買蠶繭，並招募具有經驗之蠶農向長江下游以外地區傳授養蠶技術。因朝廷免除桑樹、蠶及絲織品之稅收，絲綢等經濟作物成為繳納土地稅之重要作物，價格因而上漲。更高價格及利潤助長貿易，其中網絡日益複雜。 絲綢之商業化迅速增加產量，遠超於宮廷作坊出產。時至清代中葉，江寧地區又增加四萬多台織布機。隨著清朝滅亡，為宮廷提供奢侈品之宮廷作坊制度亦隨之終止。

1. 彭慧萍（2021年），〈The Multiple Siyin Half Seals: Reconsidering the Dianli jicha si (1373—1384) Argument〉，《美國東方學會雜誌》，134 (3), 361—383。
2. 謝弗，達格瑪；迪特，庫恩（2002年）〈Weaving an Economic Pattern in Ming Times (1368—1644): The Production of Silk Weaves in the State-Owned Silk Workshops〉，海德堡：版論壇，第 1 版。
3. https://glam.uoregon.edu/fabricofcollecting/page/sites-of-imperial-silk-workshops

617

A BLUE-GROUND SILK EMBROIDERED 'DRAGON' ROBE
17TH CENTURY
Height 53 in., 134.6 cm; Length 74½ in., 189.2 cm

PROVENANCE
Geng Zhi Tang Collection.

EXHIBITED
Chang Foundation Museum, Taipei, 1999.
Foguangyuan Art Gallery, Melbourne, 2001.
Nantian Temple Exhibition Hall, Sydney, 2002.

$ 100,000-150,000

十七世紀　石青地妝花緞彩雲金蟒袍

來源
耕織堂收藏

展覽
鴻禧美術館，台北，1999年
佛光緣美術館，墨爾本，2001年
南天寺，悉尼，2002年

A rare and unusual example of a 17th century dragon garment, the present robe is decorated with four-clawed dragons, known as *mang*. This robe is made of 'decorated' satin, known as *zhuanghua duan*. By using discontinuous wefts, colorful patterns are 'incised' into the satin. In addition, flat gold or gold-wrapped thread is used to make the satin more attractive. The production of such *duan* required massive labor. According to a modern experiment, weaving a robe based on the dimensions and design of a similar fabric discovered in the Dingling tomb of the Ming Wanli Emperor required experienced weavers approximately 270 working days to complete, see Gao Hanyu, 'Technical and Artistic Development of Chinese Patterned Silk', in *Jinxiu luoyi qiao Tiangong / Heavens' Embroidered Cloths. One Thousand Years of Chinese Textiles*, Hong Kong, 1995, p. 45.

Only a limited number of 17th century dragon robes are found today, likely because they were highly treasured by the owners and therefore buried with them. Many that have survived were brought to Tibet as gifts and re-cut into the narrower-sleeved Tibetan *chuba* style, such as the present lot.

Compare an uncut dark-blue robe material with *mang* design, attributed to late Ming period, in the China National Silk Museum, Hangzhou, illustrated in Zhao Feng, *Zhixiu zhenpin / Treasures in Silk*, Hong Kong, 1999, pl. 09.05; another early Qing example, illustrated in Valery M. Garrett, *Chinese Clothing. An Illustrated Guide*, Oxford, 1994, fig. 3.6, p. 37.

此十七世紀蟒袍，稀見無多。此袍以妝花緞製，以不連續緯綫織成彩色圖案，效果仿如在緞面刻花，又採金線或包金線，更見絢爛。妝花緞織造不易，耗工費時；經現代實驗測試，製一件尺寸及物料與大明萬曆帝（1573-1620年在位）定陵所出織品相近之袍服，需多位巧匠合力約 270 日方可成衣（高漢玉，〈 Technical and Artistic Development of Chinese Patterned Silk〉，載於《錦繡羅衣巧天工》，香港，1995年，頁45）。

十七世紀龍紋袍服存世例甚少，或因袍服深受物主珍重，多已隨葬。少量袍服得以傳世，乃因送入西藏作贈禮，於當地經重新剪裁，改為窄袖楚巴式樣，恰如此件。

比一未經剪裁之石青地蟒袍料，斷代明末，藏中國絲綢博物館，杭州，載趙峰，《織繡珍品》，香港，1999年，圖版09.05；另一明末例，載Valery M. Garrett，《Chinese Clothing: An Illustrated Guide》，牛津，1994 年，圖 3.6，頁 37。

618

A PAIR OF GOLD-GROUND SILK KESI 'DRAGON AND PHOENIX' CHAIR COVERS
QING DYNASTY, LATE 17TH CENTURY

framed (2)
Height 58½ in., 148.6 cm; Length 15½ in., 39.4 cm

PROVENANCE

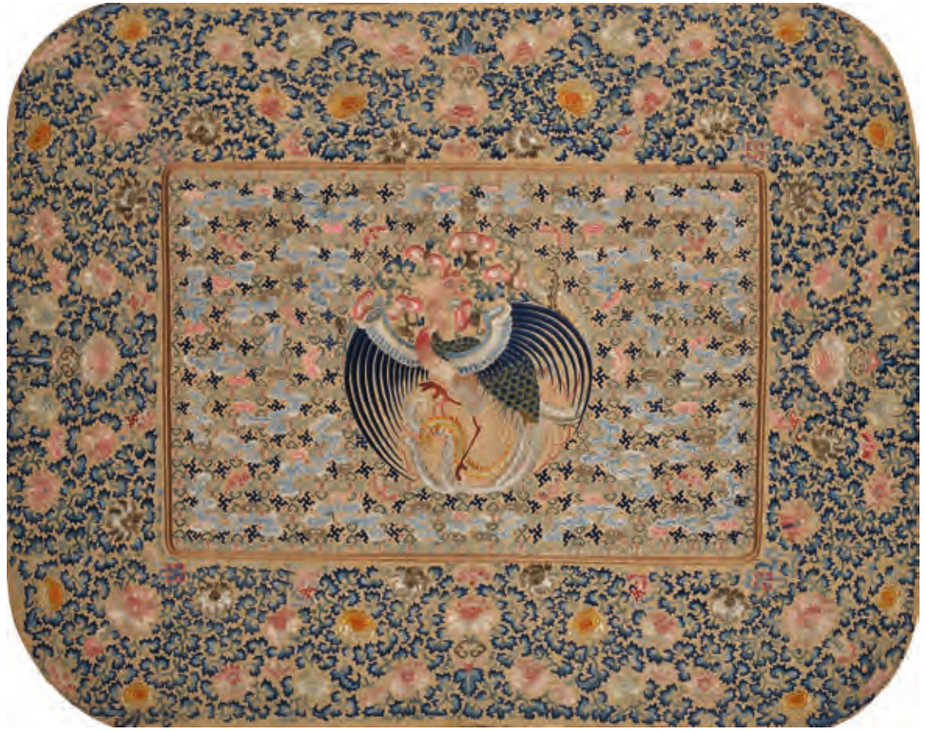
Christie's London, 15th June 1999, lot 197.

Woven and embroidered panels such as the present examples were used to cover chairs when not in use. Each pictorial register conforming to the apron, seat, and the front and back of the back rest. The striding dragon, blossoming peony, phoenix, peaches and *shou* character would make the present pair of chair covers an appropriate gift for a newly married couple, conveying wishes for a long and harmonious union. A closely related pair of chair covers sold at Christie's New York, 21st March 2014, lot 2353.

$ 40,000-60,000

清十七世紀末　金地緙絲龍鳳呈祥紋椅披一對

來源
倫敦佳士得1999年6月15日，編號197



619

AN APRICOT-GROUND SILK EMBROIDERED 'PHOENIX' KANG COVER
QING DYNASTY, LATE 18TH / 19TH CENTURY

framed
Height 41 in., 104.1 cm; Length 52 in., 132.1 cm

PROVENANCE

Christie's London, 15th June 1999, lot 201.

$ 10,000-15,000

清十八世紀末 / 十九世紀　杏黃地繡彩鳳萬字如意云紋炕單

來源
倫敦佳士得1999年6月15日，編號201

620

A LARGE YELLOW-GROUND SILK EMBROIDERED 'PHOENIX' PANEL
QING DYNASTY, 18TH CENTURY

Height 125 in., 317.5 cm; Length 194 in., 492.8 cm

PROVENANCE

Offered at Sotheby's New York, 18th April 1989, lot 140.

The impressive dimensions, luxurious quality of the yellow silk, and fine needlework of the present panel indicate that it may have been destined for the imperial household, possibly for use as a bed hanging. The composition of phoenix amid peony flowers, a subject matter associated with idealized femininity, suggests the panel formed a prominent decorative element in the bedroom of an important female member of the imperial court.

$ 20,000-30,000

清十八世紀　黃地繡彩雲雙鳳穿花紋帷料

來源
上拍於紐約蘇富比1989年4月18日，編號140

621

A RED-GROUND SILK EMBROIDERED 'DRAGON' ROBE
MING DYNASTY, 17TH CENTURY
Height 47 in., 119.4 cm; Length 71 in., 180.3 cm

明十七世紀　大紅地繡彩鳳龍紋袍

PROVENANCE
Geng Zhi Tang Collection.

來源
耕織堂收藏

The exuberance of the composition indicates that the present robe was destined not for the imperial court, but perhaps as a relatively contemporaneous costume of a court attendant for theatrical performance.

A related robe, for the Ming court, is in the Shandong Museum, and another in the Chongqing Museum is illustrated in *Zhongguo meishu quanji / Complete Volumes on Fine Chinese Art*, Beijing, 1987, p. 30.

$ 40,000-60,000

622

A RED-GROUND SILK WOVEN 'DRAGON' ROBE
QING DYNASTY, 18TH CENTURY

Height 54¼ in., 137.8 cm; Length 74¾ in., 189.9 cm

PROVENANCE

Geng Zhi Tang Collection.

The current *kesi* robe is a rare example of a *jifu* (semi-formal robe) for noble ladies within the Qing imperial family. The robe is decorated with eight dragon roundels, three in the front, three at the back and two at each shoulder, all above the mountain and wave patterns at the bottom, a formal design exclusive for imperial ladies in the Qing court. The dragons on this robe each have two claws, indicating that it was made for a concubine of the emperor's grandson or great-grandson. The two-claw dragon was not formally included in the Qing regulations published during the mid-Qianlong period, leaving very few extant examples.

The only example with two-claw dragons found in publications is a green *jifu* robe from the Qing imperial collection and now in the Palace Museum, Beijing, as illustrated in *Qingdai gongting fushi / Costumes and Accessories of the Qing court*, Hong Kong, 2005, pl. 111. Compare also a robe with similar pattern, but with four-claw dragon, illustrated in Wang Jinhua, *Zhongguo chuantong fushi. Qingdai fuzhuang* [Traditional Chinese costumes. Qing costumes], Beijing, 2015, pp 66–67; another example, also on a red ground but decorated with medallions of plum blossoms, orchid, bamboo and chrysanthemum, from the Qing imperial collection, with a yellow note attached and dated to Daoguang period, illustrated in *Gugong fushi tudian / Illustrated Dictionary of Qing Dynasty Court Costumes*, Beijing, 2018, pl. 65.

$ 30,000-50,000

清十八世紀　大紅地緙絲彩織八團龍袍

來源
耕織堂收藏

623

AN IMPERIAL APRICOT-GROUND 'DRAGON' ROBE
LATE QING DYNASTY

Height 58¼ in., 148 cm; Length 94½ in., 240 cm

PROVENANCE

Geng Zhi Tang Collection.

EXHIBITED

Foguanyuan Art Gallery, Melbourne, 2001-2002.

$ 40,000-60,000

清末　杏黃地萬字錦紋十二章金龍袍

來源
耕織堂收藏

展覽
佛光緣美術館，墨爾本，2001至2002年

624

AN IMPERIAL YELLOW-GROUND SATIN EMBROIDERED 'DRAGON' ROBE
QING DYNASTY, YONGZHENG PERIOD
Height 56 in., 142.2 cm; Length 45 in., 114.3 cm

PROVENANCE
Geng Zhi Tang Collection.

$ 150,000-250,000

清雍正　明黃緞繡彩雲金龍袍料

來源
耕織堂收藏

This robe is a superlative example of an early Qing dynasty imperial court attire. The bright yellow ground, which was exclusive to only the high-ranking members of the imperial family, the Emperor, Empress and Dowager Empress, coupled with the presence of nine dragons embroidered in gold thread immediately announces the importance and grandeur of its intended owner.

Identified as a *jifu*, this semi-formal dress was typically worn at official occasions, except for state rituals, where the more formal *chaofu* with pleated skirt was employed. The '*shou*' characters woven on top of the central dragons of front and back side, convey the wishes of longevity: a similar design is found on a *chaofu* in the collection of the Palace Museum, Beijing, illustrated in Zhang Qiong, ed., *Qingdai gongting fushi / Costumes and Accessories of the Qing Court*, Hong Kong, 2005, pl. 11.

The compositional arrangement of nine dragons was retained throughout the Qing dynasty, but the style of the clouds and the absence of the Twelve Symbols on this robe suggest a date prior to the Qianlong period, when these motifs were introduced on Qing dragon robes. The present robe is incomplete, lacking sleeves, borders and lining.

The commissioning of imperial textiles within the Qing court involved a highly complex procedure and rigorous quality control. Prior to placing an order, a colored draft would be meticulously painted, and then reviewed by the Emperor. Once the design was approved, a commission order would be dispatched to Jiangnan Zhizao, one of the three imperial textile factories located in Southern China. After production, the textiles would be examined by officials in the Forbidden City, with only qualified products being retained within the imperial palaces. It is recorded that the Yongzheng Emperor fined and punished relevant officials after finding color fading on his costumes, see Yan Yong *et.al.*, eds, *Qinggong fushi tudian* [Illustrated dictionary of Qing dynasty court costumes], Beijing, 2010, pp 6-8.

Most early *jifu* robes remain in the Palace Museum, Beijing, and only very few examples are in private hands. Compare a closely related Yongzheng example with an identical design of dragon with both arms facing downwards, from the Palace Museum, Beijing, illustrated in *Yidai zhao du. Gugong Bowuyuan cang qingdai dihou fushi / Stately Demeanour. Costumes of Qing Emperors and Empress from the Collection of the Palace Museum*, Macau, 2020, cat. no. 22, pp 68-69. Compare a related example, illustrated in Yan Yong and Fang Hongjun, eds, *Tianchao yiguan / The Splendors of Imperial Costume. Qing Court Attire from the Beijing Palace Museum*, Beijing, 2008, pl. 29 (accession. no. 故45188); an empress' *jifu* from the Palace Museum, Beijing, but of the Qianlong period, illustrated in Zhang Qiong, *op.cit.*, pl. 92.

此袍乃清初宮廷服飾典範，盡顯天家威儀，明黃緞上以金線繡九龍，如此制式，非皇帝、太后或皇后不可用。

此件屬吉服，穿用於正式場合；更高規格則為朝服，上衣下裳，腰間有襞積，朝會典儀方用。正面及背面正中金龍頂上均繡「壽」字，寓意長壽。相類紋飾可見一朝服，藏北京故宮博物院，錄張瓊編，《清代宮廷服飾》，香港，2005年，圖版11。

九龍構圖於大清歷朝屢見不鮮，然十二章紋自乾隆一朝始用作龍袍紋飾；此件未見十二章紋，且觀其雲紋風格，可斷代至乾隆之前。此袍缺袖，邊線不全。

清宮御用織品工序繁複，督造嚴格，需先細繪彩圖，經皇帝寓目，方可傳令織造。圖稿獲准後，旨令下達江南三織造，由織造衙門完成，成品交由紫禁城官員檢驗，惟合格織物才留宮中。據記載，雍正皇帝曾發現服袍褪色，相關官員因此受罰（嚴勇等編，《清宮服飾圖典》，北京，2010年，頁6-8）。

早期吉服大多藏於北京故宮博物院，市場罕有得見。可比一雍正類例，紋飾如出一轍，飛龍雙臂朝下，藏北京故宮博物院，載《一代昭度——故宮博物院藏清代帝后服飾》，澳門，2020年，編號22，頁68-69；及一近例，載嚴勇、房宏俊編，《天朝衣冠》，北京，2008年，圖版29（編號故45188）；另有一皇后吉服，斷代乾隆，藏北京故宮博物院，錄張瓊前述出處，圖版92。

625

A GU-STYLE PAINTED AND EMBROIDERED SILK 'FIGURAL' PANEL
17TH CENTURY

with an inscription and three seals, one reading *Luxiangyuan xiu* (embroidered by Luxiangyuan)
Height 70½ in., 179.1 cm; Length 16½ in., 41.9 cm

PROVENANCE

Sotheby's Taipei, 10th April 1994, lot 207.
Geng Zhi Tang Collection.

Based in Shanghai in the Ming dynasty, the Gu family was renowned for its embroidery work and use of exceptionally fine threads, innovating new techniques and stitches for *xiuhua,* 'embroidered paintings' such as the present example. Their work was acclaimed by late Ming scholars including Dong Qichang (1555-1636), who wrote a colophon on the album 'Flowers and Fishes' (1641) by Han Ximeng, a member of the Gu family.

$ 50,000-70,000

十七世紀　露香園顧秀封侯圖

題識：
侯封萬里無雙士 業擅雲臺第一功

來源
台北蘇富比1994年4月10日，編號207
耕織堂收藏

626

A FINELY WOVEN SILK KESI 'THREE FRIENDS OF WINTER' PANEL
QING DYNASTY, QIANLONG PERIOD

the reverse with a postscript and inscription by Shen Ruilin and Bao Xi, ministers to the Manchurian government of Pu Yi, mounted as a hanging scroll
Height 51 in., 129.5 cm

PROVENANCE

Geng Zhi Tang Collection.

$ 200,000-300,000

清乾隆　緙絲歲寒三友圖

立軸

背面題識：
康德二年夏五月 本庄大將屬題 即希教正 竹溪邨萌 沈瑞麟
乙亥秋八月為本庄大將題 即乞指正 默存居士寶熙 並書

來源
耕織堂收藏

指端巧奪化工奇畫本鮮
新粲色絲畫錦堂中渲素
壁將軍獨愛歲寒姿
追摹宋製渾疑真彩色暄
妍照眼新為想乾隆真盛
世女紅亦見太平春

康德二年夏五月

本庄大將屬題即希
教正

竹溪邨萌沈瑞麟

朱[illegible]沈[illegible]流傳宝製工後來規仿有
宗風清標冷艷真良友絢爛歸於
平淡中 刻丝書為歲寒三友者
纂組英華新國光 滿日文化會以基氏所藏古代刻丝刻繡
諸名品付之影印名為基組英華兩國人士詫為殊觀 銷兵四境文
治章建邦早識扶持絲繡平原
一瓣香 持下脫力字

乙亥秋八月為

本庄大將題即乞
指正 黙存居士寶熙丝書

Kesi, silk tapestry, is a complex type of tabby weave used for colorful images that flourished in Chinese culture. By discontinuing weft threads instead of letting them run the whole width of the fabric, colors could be woven in exactly where the design required. This technique provides the weaver enormous freedom in designing color decoration, which made it possible to weave textile pictures as fine as ink paintings.

The tapestry technique had been in use in Central Asia since as early as the Han dynasty (206 BC – AD 220), but for woollen fabrics. Silk tapestry became popular in China during the Tang dynasty (618-907) and by the Song dynasty (960-1279), *kesi* weavers began to reproduce ink paintings, see a Southern Song (1127-1279) example, illustrated in Zhao Feng, *Zhi xiu zhen pin / Treasures in Silk*, Hong Kong, 1999, pl. 00.24, p. 34.

The subject of this panel is a very traditional theme, the 'Three Friends of Winter' (*sui han san you)*. The Three Friends, namely pine, bamboo and plum, all signify longevity and are symbolizing the qualities of steadfastness, integrity and flexibility, and endurance in adversities, respectively.

The tapestry is mounted on the back with two ink inscriptions. The inscriptions suggest that the tapestry belonged to Baron Honjō Shigeru (1876-1945), General of the Japanese army, while Manchuria was under Japanese control. The first inscription contains a poem about the tapestry that mentions the General's love of the 'Three Friends of Winter' motif, signed by and bearing the seals of Shen Ruilin (1874-1945), and is dated in accordance with 1935, when Shen was a high official of the Manchukuo state, under Pu Yi as Emperor. The second inscription, also dated to 1935, is signed Baoxi (1871-1942), another high politician at the Manchukuo regime, who – like Pu Yi – belonged to the imperial Manchu Aisin Gioro clan. It also comments on the tapestry and relates that the comment was written at the invitation of Honjō Shigeru. Both Shen and Baoxi were renowned for their calligraphy, and their works are still collected in their own right.

Compare a related panel with a scene depicting plum blossom, orchid and chrysanthemum, illustrated in *Jinxiu luoyi qiao tiangong / Heavens' Embroidered Cloths. One Thousand Years of Chinese Textiles*, Hong Kong, 1995, cat. no. 12; also a panel with a bird-and-flower scene in the National Palace Museum, Taipei, illustrated in *Gugong zhixiu xuancui / Masterpieces of Chinese Silk Tapestry and Embroidery in the National Palace Museum*, Taipei, 1998, pl. 24.

緙絲，絲綢織品，織法繁複，成品色彩斑斕，精彩紛呈，歷代佳品層出。緙絲織法通經斷緯，將彩絲穿梭於經線之間，緯線並不橫貫全幅，因而可按紋飾圖案準確使用不同色彩。如此技術令織匠設計色彩自由度極高，所織成圖案細緻入微如水墨畫作。

緙絲技術早在漢代就見於中亞，但僅限於毛織品。絲織品流行於唐朝，時至宋代，緙絲織工開始按仿緻水墨畫，參考南宋作例，載於趙豐，《織綉珍品》，香港，1999年，圖版00.24，頁34。

本品以歲寒三友傳統紋飾為主題，歲寒三友即松、竹、梅，除寓意高壽之外，亦像徵正直堅忍、高風亮節等超群品格。

此副緻圖背附兩則水墨題款，表明此軸曾屬日本將軍本庄繁男爵（1876-1945年）收藏，當時正值日本控制滿洲地區。第一首題詩提及本庄繁喜愛歲寒三友，沈瑞麟（1874-1945年）署款，並蓋鈐印，年款等同西歷 1935年，溥儀當時為滿洲國皇帝，沈瑞麟任滿洲國要員。第二道題款署於同一年，署款者寶熙（1871-1942年）亦於滿洲國擔任要員。寶熙與溥儀同姓愛新覺羅。題款評論此緙絲立軸，並稱該題款乃應本庄繁邀請而撰。沈瑞麟及寶熙均以書法聞名，至今書法作品仍受藏家珍重。

比較一例，梅蘭菊花紋飾，載於《錦繡羅衣巧天工》，香港，1995年，編號12。另比一例，花鳥紋飾，台北故宮博物院收藏，載於《故宮織綉選萃》，台北：1998年，圖版24。

627

A SILK BROCADE 'BOYS AND LOTUS' PANEL SONG DYNASTY

mounted as a hanging scroll
Height 32¼ in., 81.9 cm; Length 17 in., 43.2 cm

PROVENANCE

Geng Zhi Tang Collection.

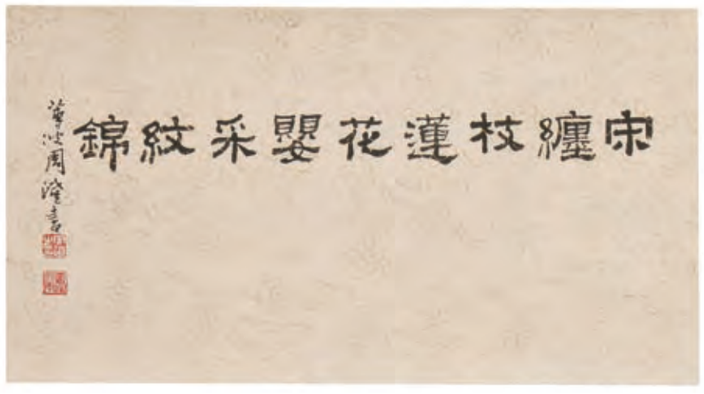
Woven with intricate patterns, this splendid *jin* brocade exemplifies the outstanding craftsmanship of Song textiles. During the Song period (960-1279), silk production experienced remarkable advancements, leading to the creation of fabrics with increasingly intricate designs and patterns. Children at play is one of the most popular motifs of the Song and Jin periods (12th-13th century), which can be found in this brocade as well as other works of art, such as a Ding ware bowl with boy and lotus-scroll decoration, sold in our Hong Kong rooms, 29th April 2022, lot 3695.

Compare a Song fragment of *ling* (twill-weave silk) with boys in floral scrolls in the Metropolitan Museum of Art, New York (accession no. 52.8) ; another piece of similar design is illustrated in Gao Hanyu, *Chinese Textile Designs,* London, 1992, pl. 43; a third example, a tabby with motifs of peonies and boys playing, attributed to the Western Xia dynasty (1038-1227), is illustrated in Dieter Kuhn ed., *Chinese Silk*, New Heaven & London, 2012, fig. 6.42, p. 303.

$ 80,000-120,000

宋　纏枝蓮花嬰采紋錦
立軸

來源
耕織堂收藏



628

AN ALBUM OF TEXTILE FRAGMENTS FROM THE TANG TO MING DYNASTIES

comprised of 12 mounted textile fragments: a silk samite with birds, Central Asia, 7th–9th century; a silk samite with winged horse, Central Asia, 7th–9th century; silk samite with flowers and birds, Liao dynasty; silk brocade with boys and lotus, Northern Song dynasty; silk samite with dragon and tree of life, Yuan dynasty; silk brocade with square stylized dragon motif, Yuan dynasty; silk brocade with Buddhist inscription, Yuan / early Ming dynasty; silk lampas floral geometric pattern, Ming dynasty; silk brocade with *lingzhi* and *shou* characters, Ming dynasty; silk brocade with double gourds and *shou* characters, Ming dynasty; silk brocade with *ruyi* and *shou* characters, Ming dynasty; silk brocade with lotus scroll, Ming dynasty, all mounted in an album in the 20th century, all mounted in an album in the 20th century (12)
Height 24 in., 61 cm; Length 16 in., 40.1 cm

PROVENANCE

Geng Zhi Tang Collection.

EXHIBITED

Chang Foundation Museum, Taipei, 1999.
Foguanyuan Art Gallery, Melbourne, 2001.
Nantian Temple Exhibition Hall, Sydney, 2002.

$ 100,000-150,000

《唐宋元明瑰錦集珍》冊頁

來源
耕織堂收藏

展覽
鴻禧美術館，台北，1999年
佛光緣美術館，墨爾本，2001年
南天寺，悉尼，2002年

宋紫地對禽團花鳥紋錦

元昇龍盤樹紋錦

明靈芝捧萬壽紋織金錦

唐 紅地聯珠飛馬紋錦

明 緋地萬壽子孫萬代紋錦

明 黃地篇諸如意紋織金錦

明 藍地纏枝蓮花紋錦

The present album is a remarkable collection of *jin* fabric, showcasing fascinating examples of one of the most precious and ingenious types of fabric in Chinese history. In modern understanding, *jin* refers to polychrome compound weave fabric. Archaeological evidence suggests that the history of manufacturing *jin* in China can be traced back to Western Zhou period (1045 B.C.–771 B.C.). During the Han dynasty (202 B.C.–220 A.D.), *jin*, the most complex and heaviest type of all weaves at the time, became a luxury. According to *Shiming* (Explanation of Names) by Han scholar Liu Xi (c. 220 A.D.), the character *jin* is composed of the two characters gold (*jin*) and silk (*bo*), indicating its value was as precious as gold.

The album opens with some early examples of textiles. The design of the fragment of two Tang dynasty *jin* is an important physical documentation of the design influences from Central or Western Asia at the time, see Dieter Kuhn, ed., *Chinese Silks*, New Haven & London, 2012, pls I.22 – I.27, pp 43-47.

During the Song and Yuan periods (960-1276), the craftsmanship of silk making was highly developed, allowing *jin* of the period to be woven into a variety of patterns. These fabrics were used not only for important costumes but also for decorations and furnishings. Designs such as bird and flower, or playing children were particularly popular, see examples of each design, illustrated in Gao Hanyu, *Chinese Textile Designs,* London, 1992, pls 42 and 43 respectively.

Silks woven with writings from other Asian languages on Buddhist subject were also popular in Yuan dynasty. A closely related example with six Tibetan letters spelling out a Buddhist mantra brocaded in flat gilded paper on a red satin, is illustrated in Dieter Kuhn, *op. cit*., pl. 7.35, p. 365.

In the Ming dynasty, following the establishment of the Inner Weaving and Dyeing Services (*Neizhiran ju*) in Nanjing, the silk industry centered around the Jiangnan region, Southern China, to produce elegant textiles. Due to the booming economy of the area, precious fabrics like *jin* became relatively more affordable. Design with auspicious elements become popular, compare examples illustrated in Dieter Kuhn, *op. cit*., pls 8.63 and 8.64. Compare also a closely related example with lotus scroll on a dark blue ground, also illustrated in Dieter Kuhn, *op. cit*., pl. 8.73.

本冊集合唐、宋、元、明珍貴織錦，盡覽歷代織匠巧思。今人指「錦」為多色複合織品；考古表明，中國織錦可溯至西周（公元前1045年至771年），而漢代（公元前202年至公元220年）衆多織品中亦數錦最為精繁、最具份量，華貴難求。據漢代學者劉熙（約公元220年）《釋名》述，「錦」字由「金」、「帛」二字組成，因其價如金而錦從金聲。

本冊先載早期織品，其中兩頁為唐錦殘片，可見紋飾汲取當時中亞或西亞風格，見 Dieter Kuhn編，《Chinese Silks》，紐黑文及倫敦，2012年，圖版I.22-I.27，頁43-47。

宋元時期（960-1276年），絲綢製造工藝先進發達，織錦紋案多種多樣。此類織品不僅用作典儀服飾，亦用於陳設裝飾。花鳥圖、嬰戲圖等紋飾蔚然成風，此二例均載於高漢玉，《中國紡織品設計》，倫敦，1992年，各見圖版42及43。

元代絲織品亦常以亞洲各語文字作佛教經咒。可比一例，與本冊一頁相似，於紅緞平金紙上織錦，示藏文六字咒，載Dieter Kuhn，出處同上，圖版7.35，頁365。

明代設立南京內織染局後，絲織業遍布江南各地，製品精美華麗，品味高雅。江南富饒，經濟蓬勃，錦價已不似前朝高不可攀，飾吉祥圖案之品尤為風靡，可比數例，見Dieter Kuhn前述出處，圖版8.63及8.64。另比一相近例，石青地織纏枝蓮紋，亦見Dieter Kuhn前述出處8.73。

629

AN IMPORTANT AND RARE SILK BROCADE IMPERIAL EDICT DATED XUANDE 1ST YEAR, CORRESPONDING TO 1426

inscribed in ink in Han and Tibetan and affixed with imperial seal, mounted as a handscroll
Height 12 in., 30.5 cm; Length 121¼ in., 307.98 cm

PROVENANCE

Geng Zhi Tang Collection.

$ 80,000-120,000

宣德元年（1426年） 咎卜巴冊封誥命文書

來源
耕織堂收藏

This important document is an exquisitely preserved example of an early Ming dynasty imperial mandate. This mandate was for officials of the highest ranks, known as *gaoshu*, which is indicated by the use of five-colored brocades, the inscription '*Huangdi zhi yue*' (imperial mandate) in the second line, along with the seal mark of the same characters at the end.

During the early Ming period, influence of the central court over the Tibet region was comparatively weaker than during the Yuan dynasty. To maintain control, the Ming court granted official titles to various local military, political and religious figures. This mandate, written in both Chinese and Tibetan, appoints Zan Buba, a local military leader, as Assistant Commander (*Du zhihui qianshi*). This appointment is also documented in *Ming Shilu,* *Xuanzong Shilu* (1399-1435) *juan* 22, which makes it a significant physical document of early Ming imperial history.

Imperial mandates of the early Ming period are extremely rare, and most are in museum collections. Compare a closely related example, dated 1413, for conferring the Zanshan Prince title to Lingzang Guanding Guoshi, Zhusibar Gyaincain (d. circa 1425), now in the Management Committee of Cultural Relics of the Tibetan Autonomous Region, illustrated in Wen Zhu, 'Xizang defang Ming feng bawang de youguan wenwu [A survey of cultural relics related to the grant of religious titles to eight kings by the Ming court in Tibetan regions]', *Wenwu*, September 1985, fig. 7, p. 93. Compare also a late Ming example dated 1606, sold at Christie's Hong Kong, 29th November 2017, lot 3029.

630

A BLUE-GROUND SILK BROCADE 'DRAGON' PANEL
LATE MING DYNASTY

framed
Height 48¾ in., 124 cm; Length26¾ in., 68 cm

PROVENANCE

Geng Zhi Tang Collection.

A superb example of gold woven *jin* brocade produced during the Ming dynasty, the present piece depicts a dragon playfully in pursuit of a flaming pearl. The development of techniques, along with stabilized social and economic conditions and the establishment of a centralized textile industry, resulted in the availability of fine silk productions during the period. Gold thread was woven into the fabrics, creating a dazzling visual effect that was favored by members of the imperial court as well as high-ranking officials. Due to the complexity and high labor costs involved in its production, along with the incorporation of precious materials to the textile, gold woven *jin* brocade became a luxurious and expensive commodity. Historical records from the Jiajing period indicate that a piece of woven gold satin was valued at three and a half taels of silver.

Compare an uncut dark-blue robe material with *mang* design, attributed to late Ming period, in the China National Silk Museum, Hangzhou, illustrated in Zhao Feng, *Zhixiu zhenpin / Treasures in Silk*, Hong Kong, 1999, pl. 09.05; and a robe of the female general Qin Liangyu (1574?–1648) with a similar *mang* dragon design, from the Chongqing City Museum, Chongqing, illustrated in Dieter Kuhn ed., *Chinese Silk*, New Heaven & London, 2012, fig. 8.69, p. 422.

$ 60,000-80,000

明末　石青地金蟒紋錦

來源
耕織堂收藏

631

A BLUE SILK BROCADE IMPERIAL 'DRAGON' ROUNDEL
MING DYNASTY

mounted on cloth-covered board
Height 13½ in., 34.3 cm; Length 13½ in., 34.3 cm

PROVENANCE

Geng Zhi Tang Collection.

EXHIBITED

Chang Foundation Museum, Taipei, 1999.

The five-clawed dragon was used only by close members of the imperial family. The profile view indicates the present roundel likely came from one of the lower front panels or shoulder of an imperial robe. The side-facing view may also signal that the robe was to be worn by a prince since the emperor's formal ceremonial garments feature roundels with frontal facing dragons. A yellow-ground embroidered roundel was sold at Christie's Hong Kong, 26th November 2014, lot 3413.

$ 20,000-30,000

明　石青地織金錦團龍紋圓補

來源
耕織堂收藏

展覽
鴻禧美術館，台北，1999年

632

A LARGE OCHRE-YELLOW-GROUND SILK BROCADE 'PEONY' PANEL
17TH CENTURY

Height 90½ in., 229.9 cm; Length 26¾ in., 67.9 cm

PROVENANCE

Geng Zhi Tang Collection.

EXHIBITED

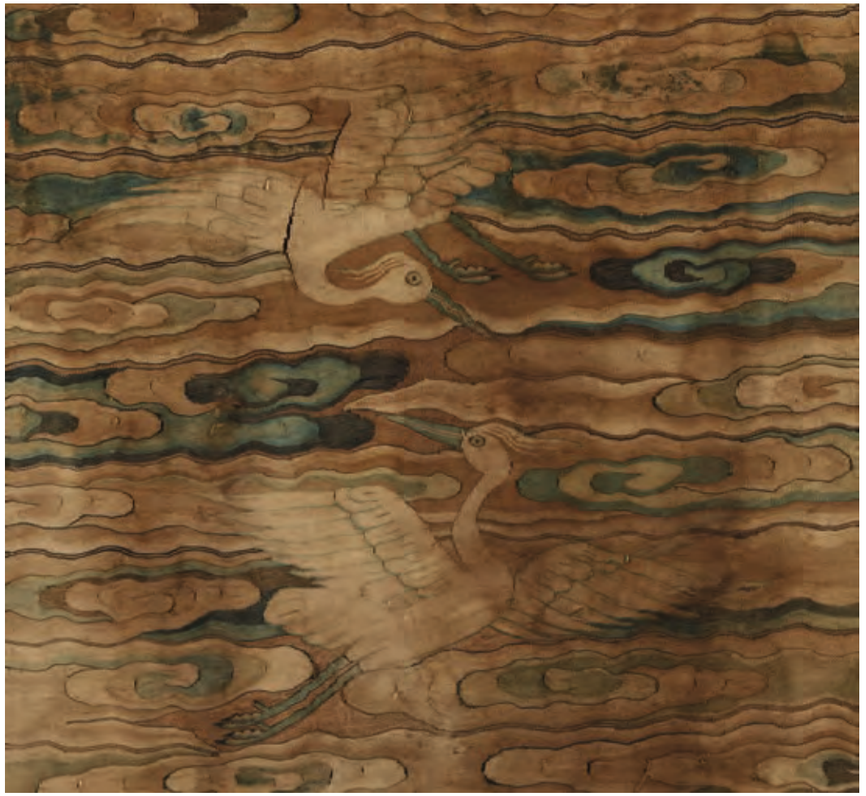
Chang Foundation Museum, Taipei, 1999.

$ 30,000-40,000

十七世紀　薑黃地纏枝牡丹紋錦

來源
耕織堂收藏

展覽
鴻禧美術館，台北，1999年



633

A SQUARE SILK KESI 'EGRET' SIXTH CIVIL RANK BADGE
MING DYNASTY, 16TH CENTURY

mounted on cloth-covered board
Height 13 in., 33 cm; Length 14 in., 35.6 cm

PROVENANCE

Geng Zhi Tang Collection.

EXHIBITED

Chang Foundation Museum, Taipei, 1999.
Foguangyuan Art Museum, Melbourne, 2001.
Nantian Temple Exhibition Hall, Sydney, 2002.

$ 8,000-12,000

明十六世紀　緙絲鷺鷥文六品補子

來源
耕織堂收藏

展覽
鴻禧美術館，台北，1999年
佛光緣美術館，墨爾本，2001年
南天寺，悉尼，2002年

634

TWO BLACK-GROUND SILK EMBROIDERED 'QILIN' FIRST MILITARY RANK BADGES QING DYNASTY, 19TH CENTURY

(2)
Height 11¼ in., 28.6 cm; Length 11¼ in., 28.6 cm

PROVENANCE

Jon Eric Riis, Atlanta.

$ 12,000-16,000

清十九世紀　元青地繡麒麟武一品補子兩件

來源
Jon Eric Riis，亞特蘭大

635

A BLUE-GROUND SILK EMBROIDERED 'DRAGON' IMPERIAL RANK BADGE MING DYNASTY

mounted on cloth covered board
Height 7½ in., 19 cm; Length 8¾ in., 22 cm

PROVENANCE

Geng Zhi Tang Collection.

EXHIBITED

Chang Foundation Museum, Taipei, 1999.
Foguangyuan Art Museum, Melbourne, 2001.
Nantian Temple Exhibition Hall, Sydney, 2002.

$ 20,000-30,000

明　藍地捻金繡彩雲翼龍方補

來源
耕織堂收藏

展覽
鴻禧美術館，台北，1999年
佛光緣美術館，墨爾本，2001年
南天寺，悉尼，2002年

636

TWO BLUE-GROUND SILK WOVEN 'EGRET' SIXTH CIVIL RANK BADGES QING DYNASTY, 19TH CENTURY

mounted on cloth covered board (2)
Height 11¾ in., 30 cm; Length 12 in., 30.5 cm

PROVENANCE

Geng Zhi Tang Collection.

$ 5,000-8,000

清十九世紀　石青地織鷺鷥文六品補子兩件

來源
耕織堂收藏

637

TWO BLUE-GROUND SILK WOVEN 'MANDARIN DUCK' SEVENTH CIVIL RANK BADGES QING DYNASTY, 19TH CENTURY

mounted on cloth covered board (2)
Height 11¼ in., 28.5 cm; Length 11¾ in., 30 cm

PROVENANCE

Geng Zhi Tang Collection.

$ 6,000-8,000

清十九世紀　石青地織鸂鶒文七品補子兩件

來源
耕織堂收藏

638

A LARGE KESI 'IMMORTALS' PANEL
QING DYNASTY, 18TH / 19TH CENTURY

framed
Height 71 in., 180.5 cm; Length 36 in., 92.5 cm

PROVENANCE

Christie's London, 15th June 1999, lot 198.

Kesi weaving was widespread throughout the Qing dynasty, particularly during the Qianlong Emperor's reign. The textiles produced through *kesi* weaving were utilized as clothing, fans, screens, and scrolls. This particular *kesi* scroll depicts a group of immortals offering birthday felicitations to the Queen Mother of the West (Xiwangmu), symbolizing an auspicious blessing. Pieces like this could have been commissioned as birthday gifts for esteemed senior members of prominent families.

Compare two *kesi* scrolls with almost identical design, one from the Palace Museum, Beijing, illustrated in Huang Nengfu, *Chūgoku kinuorimono zenshi. Nanasennen no bi to waza* [Complete history of Chinese textiles. Skill of seven thousand years], Tokyo, 2015, pl. 9-122; the other from the Liaoning Provincial Museum, illustrated in *Jinxiu luoyi qiao tianxia / Heavens' Embroidered Cloths. One Thousand Years of Chinese Textiles*, Hong Kong Museum of Art, Hong Kong, 1995, cat. no. 119. Compare also a related example in the Nanjing Museum and with slightly different arrangements, illustrated in Huang Nengfu, *op. cit.*, pl. 9-118.

$ 40,000-60,000

清十八 / 十九世紀　緙絲仙宮壽筵圖

來源
倫敦佳士得1999年6月15日，編號198

639

A BLUE-GROUND SILK EMBROIDERED THREE STAR GODS' PANEL
QING DYNASTY, 18TH CENTURY

mounted as a hanging scroll
Height 75½ in., 191.8 cm; Length 40⅞ in., 103.8 cm

清十八世紀　藍地繡三星報喜圖
立軸

PROVENANCE

Geng Zhi Tang Collection.

來源
耕織堂收藏

This piece is a fine example of Suzhou school embroidery. From the Ming dynasty onwards, embroidered works produced in Suzhou, one of the textile production centers of Southern China, achieved an outstanding reputation for its fine quality and sophisticated designs, known as *suxiu* (Suzhou style embroidery). The scroll depicts the 'Three Star Gods', each representing good fortune (*fu*), wealth (*lu*), and longevity (*shou*). These three deities are worshipped and revered in Chinese culture, particularly during festivals and important occasions, with the hope of attracting luck, wealth, longevity, and overall well-being.

Compare a closely related example, from the National Palace Museum, Taipei, illustrated in *Gugong zhixiu xuancui / Masterpieces of Chinese Silk Tapestry and Embroidery in the National Palace Museum*, Taipei, 1998, pl. 43; and a related embroidery scroll depicting Magu, the Goddess of Immortality, illustrated in Huang Nengfu, *Chūgoku kinuorimono zenshi. Nanasennen no bi to waza* [Complete history of Chinese textiles. Skill of seven thousand years], Tokyo, 2015, pl. 9-214.

$ 60,000-80,000

640

640

A BLUE-GROUND SILK WOVEN AND EMBROIDERED 'PANTHER' SIXTH MILITARY RANK BADGE
QING DYNASTY, 19TH CENTURY
Height 11⅜ in., 29 cm; Length 12¼ in., 31.2 cm

PROVENANCE
Jon Eric Riis, Atlanta.

$ 2,000-3,000

清十九世紀　石青地織彪武六品補子

來源
Jon Eric Riis，亞特蘭大

641

641

A SILK KESI 'TIGER' FOURTH MILITARY RANK BADGE
QING DYNASTY, 19TH CENTURY
Height 11 in., 28 cm; Length 11 in., 28 cm

PROVENANCE
Jon Eric Riis, Atlanta.

$ 2,000-3,000

清十九世紀　緙絲虎武四品補子

來源
Jon Eric Riis，亞特蘭大

642

A BLUE-GROUND SILK EMBROIDERED 'QILIN' FIRST MILITARY RANK BADGE
QING DYNASTY, 18TH / 19TH CENTURY
mounted on cloth covered board
Height 11½ in., 28.5 cm; Length 12¼ in., 31 cm

PROVENANCE
Geng Zhi Tang Collection.

$ 8,000-12,000

清十八 / 十九世紀　石青地打籽繡麒麟武一品補子

來源
耕織堂收藏

642

643

643

A BLUE-GROUND SILK EMBROIDERED 'LION' SECOND MILITARY RANK BADGE
QING DYNASTY, 19TH / 20TH CENTURY
Height 12¼ in., 31.5 cm; Length 12½ in., 32 cm

PROVENANCE
Jon Eric Riis, Atlanta.

$ 2,000-3,000

清十九 / 二十世紀　石青地繡獅武二品補子

來源
Jon Eric Riis，亞特蘭大

644

A BLUE-GROUND SILK EMBROIDERED MILITARY OFFICER'S CEREMONIAL ARMOR QING DYNASTY, 18TH / 19TH CENTURY

comprising an embroidered silk, brass-studded, waist-length vest with detachable sleeves and panels, a two-panel wraparound skirt, and a pair of shoulder plates (10)
Height 58 in., 147.3 cm; Length 48 in., 121.9 cm

PROVENANCE

Jon Eric Riis, Atlanta.

Ceremonial armor, worn for official occasions, was an essential part of court life in the late 18th and 19th centuries. In fact, the present suit notably retains its protective metal plates at a time when the outer studs increasingly served only a decorative purpose. John E. Vollmer in *Silks for Thrones and Altars. Chinese Costumes and Textiles,* Paris, 2003, p. 78, notes that armor 'can be related to the *wuxing* (five elements), in which the colors black or dark blue correspond to the element water and to north' and that dragons reflect the imperial iconography, ensuring that each component embroidered with a dragon amid clouds above mountains and waves, forms a miniature cosmos, reiterating imperial might. For related examples, see *ibid*, pl. 37 and another example, with helmet, sword and scabbard, in the Metropolitan Museum of Art, New York (accession nos 16.118.29b–i,l,m; 32.75.301; and 36.25.5a,2061).

$ 30,000-50,000

清十八 / 十九世紀　藍地繡金龍銅釘儀仗棉甲

來源
Jon Eric Riis，亞特蘭大

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

(LOTS 645–674)

645

A MASSIVE AND EXTREMELY RARE CLOISONNÉ ENAMEL 'SANYANG' CENSER QING DYNASTY, QIANLONG PERIOD

(7)
Height 46 in., 116.8 cm

PROVENANCE

Spink & Son Ltd., London, 5th July 1965.

This massive censer is a classic example of Qing imperial cloisonné in terms of its elaborate design and scale. Its cover takes the form of a pagoda, a popular design feature at the Qing court. A pair of cylindrical censers with pagoda tops can be seen, for example, on either side of the imperial throne in the Qianqing Hall (**乾清宮**) of the Forbidden City, as illustrated in Chuimei Ho and Bennet Bronson, *Splendors of China's Forbidden City - The Glorious Reign of Emperor Qianlong*, London, 2004, pls 32 and 34, pp 47-48.

The censer is resting on feet in the form of three rams, another popular motif at the Qing court. The ram (or goat), *yang*, is a traditional emblem of good fortune, as it is a homophone of the term for 'sun', thus referring to the positive principle. Three rams, *san yang*, evoke the expression '*san yang kai tai*', 'the awakening of nature in spring', which equally signifies good fortune and happiness, and therefore became a popular design conveying auspicious blessings for the new year. Compare a yellow jade *zun* in similar design, from the Palace Museum, Beijing, illustrated in Yang Boda, *Chinese Jades throughout the Ages*, vol. 12, Hong Kong, 1997, pl. 37.

A related pair of large incense burners with pagoda form covers is on display at the Wallace Collection, London, and published online (accession nos OA2367 and OA2368); and a related censer with three feet in ram form, but attributed to the Jiaqing period, sold in our London rooms, 4th May 1984, lot 465; another of smaller size, sold at Christie's London, 15th May 2012, lot 100. A pair of large cloisonné enamel incense burners in the collection of the British Museum, each resting on three feet in the form of cranes, is illustrated in Jessica Rawson, *The British Museum Book of Chinese Art*, London, 1992, pl. 142, p. 189.

Related censers cast in bronze can be seen throughout the Imperial Gardens of the Forbidden City, in the grounds of the Palace Museum, Beijing, as illustrated in Zhang Li, 'Qinggong tongqi zhizao kao. Yi Yong, Qian er chao weili. [Study of bronze production at the Qing court from examples of Yongzheng and Qianlong era]', *Gugong Bowuyuan yuankan / Palace Museum Journal* , 2013, vol.5, pl. 5:1, p. 99; another large bronze incense burner with three crane-form feet, of Qianlong six-character mark and period, is on display in the garden of Chonghua Palace, also in the Palace Museum, see Zhang Li, *op. cit.*, pl. 7:1, p. 100.

$ 250,000-350,000

清乾隆　銅胎掐絲琺瑯三羊開泰寶塔式三足大熏爐

來源
Spink & Son Ltd.，倫敦，1965年7月5日

此香爐器型宏大，紋飾繁複精美，無論設計及尺寸均屬清代掐絲琺瑯典範。爐蓋呈寶塔形，常見於清代宮廷設計。比較一對圓柱形香爐例，爐蓋呈寶塔形，見於紫禁城乾清宮寶座兩側，圖載於何翠媚及Bennet Bronson，《Splendors of China's Forbidden City. The Glorious Reign of Emperor Qianlong》，倫敦及紐約，2004年，圖版 32及34，頁47至48 。

三羊爐足屬清代宮廷流行設計。而羊與「陽」諧音，乃傳統吉祥象徵，三羊則寓「三羊開泰」，寓意春季大地回春 ，象徵吉祥幸福，因此作爲傳統新年祝賀甚爲流行。對比 北京故宮博物院一黃玉三羊尊例，造型相近，圖見楊伯達，《中國玉器全集》，卷12，香港， 1997 年，圖版37。

另比一對寶塔形蓋大香爐例，現展於倫敦華勒斯典藏館，並載於網上（編號 OA2367 及 OA2368）；再比一香爐例，爐足亦為三羊，斷代嘉慶，1984年5月4日售於倫敦蘇富比，編號465；另一例尺寸較小，2012年 5 月 15 日售於倫敦蘇佳士得，編號 100。大英博物館藏一對掐絲琺瑯三足香爐，鶴形爐足，圖載傑西卡・羅森，《大英博物館中國藝術叢書》，倫敦，1992年，圖版142，頁189。

北京故宮博物院收藏多件相關的銅香爐例，圖載張麗，〈清宮銅器製造考—以雍、乾二朝為例〉，《故宮博物院院刊》，2013 年5 期，圖版5:1，頁 99；另一銅香爐作例尺寸龐大，三足以鶴為造型，鑄乾隆六字款，現藏於故宮博物院重華宮，見張麗，前述出處，圖版7:1，頁100。

646

A LARGE YELLOW-GLAZED BALUSTER JAR MING DYNASTY

wood stand (2)
Height 10½ in., 26.8 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 29th January 1968.

EXHIBITED

Art Treasures Exhibition, Parke-Bernet Galleries, New York, 1967, cat. no. 176.

$ 20,000-30,000

明　黃釉罐

來源
Ralph M. Chait Galleries，紐約，1968年1月29日

展覽
《Art Treasures Exhibition》，Parke-Bernet Galleries，紐約，1967年，編號176

647

A CELADON-GLAZED DOUBLE-GOURD VASE SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Height 12¾ in., 32.5 cm

PROVENANCE

Collection of Victor Rienaecker (1887-1957).
Sydney L. Moss, London, 25th May 1960.

$ 40,000-60,000

清乾隆　粉青釉葫蘆瓶
《大清乾隆年製》款

來源
Victor Rienaecker（1887-1957）收藏
Sydney L. Moss，倫敦，1960年5月25日

648

648

A CELADON-GLAZED CONCH SHELL-FORM WATERPOT
QING DYNASTY, 18TH CENTURY

the underside with an apocryphal Chenghua four-character mark
Width 4½ in., 11.4 cm

PROVENANCE

Collection of Bernard Louis Teltscher.
Sydney L. Moss, London, 23rd February 1967.

$ 8,000-12,000

清十八世紀　粉青釉海螺式水丞
《成化年製》仿款

來源
Bernard Louis Teltscher 收藏
Sydney L. Moss，倫敦，1967年2月23日

649

649

A MOLDED ARCHAISTIC CELDON-GLAZED HANDLED VASE
QING DYNASTY, 18TH CENTURY

Height 9 in., 22.9 cm

PROVENANCE

Collection of Arthur Crossland.
Sydney L. Moss, London, 15th February 1965.

$ 10,000-15,000

清十八世紀　粉青釉龍耳壺

來源
Arthur Crossland 收藏
Sydney L. Moss，倫敦，1965年2月15日

650

A PAIR OF MOLDED FAMILLE-ROSE 'LOTUS' CUPS
QING DYNASTY, 19TH CENTURY

(2)
Length 7¾ in., 19.7 cm

$ 4,000-6,000

清十九世紀　粉彩荷花形盃一對

650

651

A RARE CELADON-GLAZED QUINTUPLE-NECK CONJOINED VASE
QING DYNASTY, QIANLONG PERIOD

Height 11 in., 28 cm

PROVENANCE

Collection of Victor Rienaecker (1887-1957).
Sydney L. Moss, London, 25th May 1960.

$ 20,000-30,000

清乾隆　粉青釉五孔瓶

來源
Victor Rienaecker（1887-1957）收藏
Sydney L. Moss，倫敦，1960年5月25日

651

652

652

A WHITE-GLAZED BOWL
17TH CENTURY
Diameter 7⅛ in., 18.2 cm

PROVENANCE
Ralph M. Chait Galleries, New York, 16th July 1969.

$ 4,000-6,000

十七世紀　白釉盌

來源
Ralph M. Chait Galleries，紐約，1969年7月16日

653

653

A WUCAI 'SANDUO' BALUSTER JAR
17TH CENTURY
Height 5⅝ in., 14.4 cm

PROVENANCE
Spink & Son Ltd., London, 30th June 1967.

$ 4,000-6,000

十七世紀　五彩三多紋罐

來源
Spink & Son Ltd.，倫敦，1967年6月30日

654

A 'DEHUA' FIGURE OF GUANYIN
17TH / EARLY 18TH CENTURY
Height 12¼ in., 31.2 cm

PROVENANCE
Collection of Carlo Maria Franzero (1892-1986), by 1948.
Private Collection, acquired from the above on 8th May 1969.

$ 20,000-30,000

十七 / 十八世紀初　德化白釉觀音坐像

來源
Carlo Maria Franzero (1892-1986) 收藏，於1948年已入藏
私人收藏，得於上述來源，1969年5月8日

655

A LARGE FAMILLE-VERTE 'FIGURAL' PHOENIX-TAIL VASE
QING DYNASTY, KANGXI PERIOD
Height 28 in., 71.1 cm

PROVENANCE

Collection of James A Garland (1840-1902), no. 1128.
Collection of J.P. Morgan (1837-1913), no. 441.
Collection of Winston Guest (1906-1982).
Ralph M. Chait Galleries, New York, 26th December 1968.

EXHIBITED

Metropolitan Museum of Art, New York, 1907.
University Museum, Philadelphia, 1916.

LITERATURE

Stephen W. Bushell and William M. Laffan, *Catalogue of the Morgan Collection of Chinese Porcelains,* New York, Metropolitan Museum of Art, 1907, no. 441, p. 88.

$ 40,000-60,000

清康熙　五彩庭院人物圖大鳳尾尊

來源
James A Garland (1840-1902) 收藏，編號1128
J.P. Morgan (1837-1913) 收藏，編號441
Winston Guest (1906-1982) 收藏
Ralph M. Chait Galleries，紐約，1968年12月26日

展覽
大都會藝術博物館，紐約，1907年
大學博物館，費城，1916年

出版
Stephen W. Bushell 及 William M. Laffan，《Catalogue of the Morgan Collection of Chinese Porcelains》，紐約，大都會藝術博物館，1907年，編號441，頁88

656

656

A FAMILLE-VERTE 'BUDDHIST LION' DISH
QING DYNASTY, KANGXI PERIOD
Diameter 13⅝ in., 34.7 cm

PROVENANCE
Collection of Carlo Maria Franzero (1892-1986), by 1948.
Private Collection, acquired from the above on 8th May 1969.

$ 4,000-6,000

清康熙　五彩佛獅戲球圖盤

來源
Carlo Maria Franzero (1892-1986) 收藏，於1948年已入藏
私人收藏，得於上述來源，1969年5月8日

657

657

A LARGE FAMILLE-VERTE 'PHOENIX AND QILIN' CHARGER
QING DYNASTY, KANGXI PERIOD
Diameter 15¼ in., 38.8 cm

The scene of a hovering phoenix and a pouncing *qilin* is imbued with auspice. See a famille-verte charger of Kangxi mark and period, depicting two *qilins* and two phoenixes amidst rockeries, trees and cloud scrolls, in the Metropolitan Museum of Art, New York (accession no. 25.64.9).

$ 5,000-7,000

清康熙　五彩鳳鳴麟出圖大盤

658

A LARGE FAMILLE-VERTE 'FIGURAL' VASE
QING DYNASTY, KANGXI PERIOD
Height 22¼ in., 56.5 cm

PROVENANCE
Collection of Carlo Maria Franzero (1892-1986), by 1948.
Private Collection, acquired from the above on 8th May 1969.

$ 15,000-20,000

清康熙　五彩刀馬人物圖瓶

來源
Carlo Maria Franzero (1892-1986) 收藏，於1948年已入藏
私人收藏，得於上述來源，1969年5月8日

659

AN UNUSUAL FAMILLE-VERTE 'HEHE ERXIAN' GROUP
QING DYNASTY, KANGXI PERIOD

Height 11¾ in., 29.9 cm

PROVENANCE

Collection of E. Charters.
Sydney L. Moss, London, 18th August 1967.

$ 4,000-6,000

清康熙　五彩和合二仙擺件

來源
E. Charters收藏
Sydney L. Moss，倫敦，1967年8月18日

660

AN UNUSUAL PAIR OF FAMILLE-VERTE OPENWORK BASKETS
QING DYNASTY, KANGXI PERIOD

(2)
Height 8¾ in., 22.2 cm

PROVENANCE

Helen Glatz, London.

$ 5,000-7,000

清康熙　五彩透雕花籃一對

來源
Helen Glatz，倫敦

660

661

A PAIR OF FAMILLE-VERTE 'HUNDRED ANTIQUES' BOTTLE VASES
QING DYNASTY, KANGXI PERIOD

(2)
Height 8¼ in., 21 cm

$ 4,000-6,000

清康熙　五彩博古紋長頸瓶一對

661

662

662

A RARE PAIR OF FAMILLE-VERTE 'HUNDRED ANTIQUES' HEXAGONAL EWERS
QING DYNASTY, KANGXI PERIOD

(2)
Height 10 in., 25.5 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 29th January 1968.

EXHIBITED

Art Treasures Exhibition, Parke Bernet Galleries, New York, 1967, cat. no. 171.

$ 4,000-6,000

清康熙　素三彩開光博古花蝶紋六方執壺一對

來源
Ralph M. Chait Galleries，紐約，1968年1月29日

展覽
《Art Treasures Exhibition》，Parke Bernet Galleries，紐約，1967年，編號171

663

663

A PAIR OF LARGE FAMILLE-VERTE 'LADIES' OCTAGONAL VASES AND COVERS
QING DYNASTY, KANGXI PERIOD

(4)
Height 22¾ in., 57.8 cm

PROVENANCE

Helen Glatz, London.

$ 15,000-20,000

清康熙　五彩庭院仕女圖八方蓋罐一對

來源
Helen Glatz，倫敦

664

A RARE AND UNUSUAL TREE TRUNK-FORM PORCELAIN TEAPOT AND COVER
QING DYNASTY, KANGXI PERIOD

(2)
Height 4⅝ in., 11.8 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 26th December 1968.

$ 5,000-7,000

清康熙　素三彩松椿形蓋壺

來源
Ralph M. Chait Galleries，紐約，1968年12月26日

665

665

A PAIR OF GREEN-GROUND 'FLORAL' 'LINGZHI' BOWLS
QING DYNASTY, KANGXI PERIOD

(2)
Diameter 8¾ in., 22.2 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 26th December 1968.

$ 5,000-7,000

清康熙　綠地三彩折枝花卉靈芝紋盌一對

來源
Ralph M. Chait Galleries，紐約，1968年12月26日

666

666

A RARE AUBERGINE- AND TURQUOISE-GLAZED BISCUIT PEACH-FORM WASHER
QING DYNASTY, KANGXI PERIOD

wood stand (2)
Length 5½ in., 14.1 cm

PROVENANCE

Collection of Winston Guest (1906-1982).
Parke-Bernet Galleries, New York, 2nd December 1967, lot 24.

$ 4,000-6,000

清康熙　紫釉桃形洗

來源
Winston Guest (1906-1982) 收藏
Parke-Bernet Galleries，紐約，1967年12月2日，編號24

667

A LARGE YELLOW-GROUND GREEN- AND AUBERGINE-ENAMELED 'DRAGON' CHARGER
QING DYNASTY, 19TH CENTURY

the base incised with an apocryphal Kangxi six-character mark within a double circle
Diameter 18½ in., 46.9 cm

PROVENANCE

Collection of Henry Graves (1838-1908).
Collection of Duncan Graves.
Collection of Winston Guest (1906-1982).
Ralph M. Chait Galleries, New York, 4th February 1969.

$ 10,000-15,000

清十九世紀　黃地紫綠彩雲龍紋大盤
《大清康熙年製》仿款

來源
Henry Graves (1838-1908) 收藏
Duncan Graves收藏
Winston Guest (1906-1982) 收藏
Ralph M. Chait Galleries，紐約，1969年2月4日

668

A RARE PAIR OF MIRROR-BLACK, GILT AND IRON-RED-DECORATED TRIPLE-GOURD VASES QING DYNASTY, KANGXI PERIOD

(2)
Height 10¼ in., 26 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 1st June 1980.

$ 8,000-12,000

清康熙　烏金釉礬紅彩描金開光花卉紋三節葫蘆瓶一對

來源
Ralph M. Chait Galleries，紐約，1980年6月1日

668

669

669

A PAIR OF FAMILLE-VERTE BUDDHIST LIONS QING DYNASTY, KANGXI PERIOD

(2)
Height 18 in., 45.7 cm

PROVENANCE

Collection of Carlo Maria Franzero (1892-1986), by 1948.
Private Collection, acquired from the above on 8th May 1969.

$ 8,000-12,000

清康熙　五彩佛獅一對

來源
Carlo Maria Franzero (1892-1986) 收藏，於1948年已入藏
私人收藏，得於上述來源，1969年5月8日

670

TWO FAMILLE-VERTE 'LANDSCAPE' OCTAGONAL VASES AND COVERS QING DYNASTY, KANGXI PERIOD

(4)
Height 26½ in., 67.3 cm

PROVENANCE

Collection of the Earl of Harewood.
Christie's London, 31st May 1965, lot 30 (part lot).
Helen Glatz, London.

$ 20,000-30,000

清康熙　五彩山水人物圖八方蓋罐兩件

來源
Harewood伯爵收藏
倫敦佳士得1965年5月31日，編號30（其二）
Helen Glatz，倫敦

671

671

A 'JIAN' 'HARE'S FUR' BOWL
SOUTHERN SONG DYNASTY

wood stand (2)
Diameter 4¾ in., 12 cm

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, 18th July 1967.

EXHIBITED

Tweed Gallery, Duluth, 1958.
Asia House, New York, 1962.
Marion Koogler McNay Art Institute, San Antonio, 1966.

$ 3,000-5,000

南宋　建窯兔毫盞

來源
弗蘭克・卡羅（盧芹齋繼任人），紐約，1967年7月18日

展覽
Tweed Gallery，杜魯斯，1958年
Asia House，紐約，1962年
Marion Koogler McNay Art Institute，聖安東尼奧，1966年

672

672

A 'JUN' PURPLE-SPLASHED HANDLED JAR
YUAN DYNASTY

Width 6⅝ in., 16.8 cm

PROVENANCE

Collection of Bernard Louis Teltscher.
Sydney L. Moss, London, 27th August 1965.

$ 4,000-6,000

元　鈞窯天藍釉紫斑雙繫罐

來源
Bernard Louis Teltscher收藏
Sydney L. Moss，倫敦，1965年8月27日

673

A 'JUN' BOWL
YUAN / MING DYNASTY

wood stand (2)
Diameter 7¼in., 18.5 cm

PROVENANCE

Sotheby's London, 25th January 1955, lot 43.
Sydney L. Moss, London, 25th May 1960.

EXHIBITED

Exhibition of Sung Dynasty Wares, Oriental Ceramic Society, London, 1952, cat. no. 40.

$ 3,000-5,000

元 / 明　鈞窯青釉盌

來源
倫敦蘇富比1955年1月25日，編號43
Sydney L. Moss，倫敦，1960年5月25日

展覽
《Exhibition of Sung Dynasty Wares》，東方陶瓷學會，倫敦，1952年，編號40

673

674

A 'JUN' HANDLED TRIPOD CENSER
YUAN DYNASTY

Height 6½ in., 16.4 cm

PROVENANCE

Collection of Bernard Louis Teltscher.
Sydney L. Moss, London, 27th August 1965.

$ 6,000-8,000

元　鈞窯天藍釉雙耳三足爐

來源
Bernard Louis Teltscher收藏
Sydney L. Moss，倫敦，1965年8月27日

674

SESSION II

NEW YORK
20 SEPTEMBER 2023
9 AM
LOTS 675–884

675

A SMALL BLUE AND WHITE 'PHOENIX' CUPSTAND
MING DYNASTY, JIAJING / WANLI PERIOD

the base with a four-character mark reading *changming fugui* (longevity and prosperity) in underglaze blue
Diameter 5⅛ in., 13.1 cm

PROVENANCE

Pao & Moltke, Toronto, circa 1990.
Canadian Private Collection, and thence by descent.

⊖ $ 3,000-5,000

明嘉靖 / 萬曆　青花鳳紋小盞托
《長命富貴》款

來源
Pao & Moltke，多倫多，約1990年
加拿大私人收藏，此後家族傳承

675

676

A BLUE AND WHITE 'LOTUS BOUQUET' STEM BOWL
MING DYNASTY, JIAJING / LONGQING PERIOD

Diameter 5⅛ in., 13 cm

PROVENANCE

Private Collection.
Christie's New York, 16th-17th March 2017, lot 1191.

$ 8,000-12,000

明嘉靖 / 隆慶　青花一把蓮紋高足盌

來源
私人收藏
紐約佳士得2017年3月16至17日，編號1191

676

677

PROPERTY OF A LADY

A LARGE BLUE AND WHITE 'DRAGON' BOWL
MING DYNASTY, JIAJING / WANLI PERIOD

the base with a four-character *wanfu youtong* (May a myriad blessing be bestowed) mark in underglaze blue within a double circle
Diameter 11 in., 28 cm

PROVENANCE

Acquired in Ankara, Turkey, in the early 1960s, and thence by descent.

$ 6,000-8,000

明嘉靖 / 萬曆　青花團龍紋大盌
《萬福攸同》款

來源
1960年代初購於土耳其安卡拉，此後家族傳承

678

678

PROPERTY FROM AN IMPORTANT NEW YORK PRIVATE COLLECTION

A BLUE AND WHITE 'FIGURAL' BOTTLE VASE
MING DYNASTY, CHONGZHEN PERIOD

Height 10⅜ in., 26.5 cm

$ 3,000-5,000

明崇禎　青花人物故事圖長頸瓶

679

679

A BLUE AND WHITE 'OFFICIAL' DOUBLE-GOURD VASE
MING DYNASTY, CHONGZHEN PERIOD

Height 13¼ in., 33.8 cm

PROVENANCE

European Private Collection.

⊖ $ 7,000-9,000

明崇禎　青花加官進爵圖葫蘆瓶

來源
歐洲私人收藏

680

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A BLUE AND WHITE 'FIGURAL' DISH
MARK AND PERIOD OF WANLI

the base with a six-character mark in underglaze blue within a double circle
Diameter 9⅛ in, 23.3 cm

PROVENANCE

Sotheby's Hong Kong, 20th-21st May 1987, lot 416.

$ 20,000-30,000

明萬曆　青花躍馬檀溪圖盤
《大明萬曆年製》款

來源
香港蘇富比1987年5月20至21日，編號416

681

A FINELY PAINTED BLUE AND WHITE 'LANDSCAPE' SLEEVE VASE MING DYNASTY, CHONGZHEN PERIOD

Height 18¼ in., 46.3 cm

PROVENANCE

Sotheby's Amsterdam, 17th December 1986, lot 23.
Dutch Private Collection.
Feng-Chun Ma Chinese and Japanese Art, Amsterdam.
Christie's New York, 14th September 2018, lot 1354.

The political turmoil of the Transitional period resulted in the loss of Ming imperial control over the Jingdezhen kilns. During this time, artisans were free to create porcelains in response to popular tastes, resulting in new themes, subject matter, motifs, and painting styles on porcelain.

The landscape scene on the present jar is masterfully and delicately rendered. Upon close inspection, several figures are seen leisurely lounging in pavilions amidst the surrounding mountains, looming above the vast riverscape. Broad swathes of pale wash and fine inky blue lines express a range of details, textures, and surfaces, from misty clouds and jagged rocks, to swaying willow branches and beautiful renderings of fishermen in action. The intricacy of the scene coupled with the unforgiving nature of the blue and white medium indicate that the painter of this vase was exceptionally skilled.

Compare a closely related sleeve vase depicting a fishermen on a raft amidst a mountainous landscape from the collection of the late Sir Joseph Hotung, sold in our London rooms, 8th December 2022, lot 282. See another sleeve vase, depicting a scene that is a conceit for the Chinese idiom *jiaguan jinjue* 加官進爵 (promotion to higher rank or nobility), previously in the collection of President Herbert Hoover, and more recently, the Wolf Family Collection, sold in these rooms, 21st April 2023, lot 606.

$ 70,000-90,000

明崇禎　青花山水人物圖筒瓶

來源
阿姆斯特丹蘇富比1986年12月17日，編號23
荷蘭私人收藏
馬風春中日藝術，阿姆斯特丹
紐約佳士得2018年9月14日，編號1354

682

682

A BLUE AND WHITE 'LADIES AND CHILDREN' BOWL
QING DYNASTY, KANGXI PERIOD

the base with a six-character mark reading *qiyu baoding zhizhen* (treasure of rare jade and precious bronze) in underglaze blue within a double circle
Diameter 8 in., 20.4 cm

$ 6,000-8,000

清康熙　青花仕女嬰戲圖盌
《奇玉宝鼎之珍》款

683

683

A BLUE AND WHITE 'ROMANCE OF THE WESTERN CHAMBER' BOWL
MARK AND PERIOD OF KANGXI

the base with a six-character mark in underglaze blue
Diameter 7½ in., 19.2 cm

PROVENANCE

Pao & Moltke, Toronto.
Canadian Private Collection.

⊖ $ 6,000-8,000

清康熙　青花西廂記人物故事圖盌
《大清康熙年製》款

來源
Pao & Moltke，多倫多
加拿大私人收藏

684

PROPERTY OF A LADY

A PAIR OF SMALL BLUE AND WHITE 'MYTHICAL HORSE' FOLIATE-RIMMED DISHES
QING DYNASTY, KANGXI PERIOD

the base of each with an apocryphal Jiajing six-character mark in underglaze blue within a double circle (2)
Diameter 4⅜ in., 11 cm

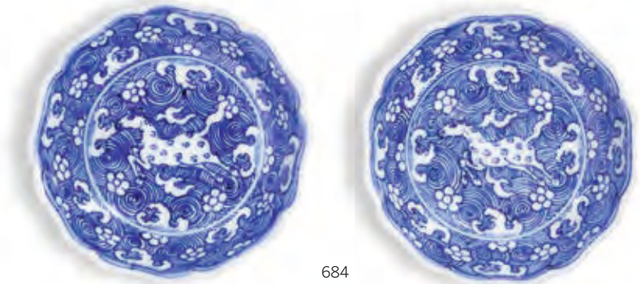
PROVENANCE

Collection of Martin R. Morland (1933-2020).
Gifted to the present owner, one in 1976 and the other in the 1990s.

$ 5,000-7,000

清康熙　青花海水飛馬圖葵口小盤一對
《大明嘉靖年製》仿款

來源
Martin R. Morland (1933-2020) 收藏
贈予現任藏家，其一於1976年，其二於1990年代



684

685

A BLUE AND WHITE 'FIGURAL' BRUSHPOT
QING DYNASTY, KANGXI PERIOD

Diameter 7½ in., 19 cm

$ 12,000-15,000

清康熙　青花人物故事圖筆筒

685

686

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A BLUE AND WHITE 'THREE FRIENDS OF WINTER' JAR
QING DYNASTY, KANGXI PERIOD

jade-inset wood cover (2)
Height 8½ in., 21.5 cm

PROVENANCE

Acquired in Massachusetts, 1990s.

$ 12,000-15,000

清康熙　青花歲寒三友圖罐

來源
得於麻省，1990年代

687

A BLUE AND WHITE 'GEESE' BRUSHPOT
QING DYNASTY, KANGXI PERIOD

Diameter 6⅞ in., 17.6 cm

PROVENANCE

Pao & Moltke, Toronto, circa 1990.
Canadian Private Collection, and thence by descent.

⊖ $ 15,000-25,000

清康熙　青花鴻雁博古圖筆筒

來源
Pao & Moltke，多倫多，約1990年
加拿大私人收藏，此後家族傳承

688

PROPERTY FROM A DISTINGUISHED EAST COAST PRIVATE COLLECTION

A RARE ANHUA-DECORATED WHITE-GLAZED 'PHOENIX' DOUBLE-GOURD VASE MARK AND PERIOD OF JIAJING

the base with a six-character mark in underglaze blue
Height 9⅜ in., 23.9 cm

PROVENANCE

Eurtres Collection (according to label).
Great Neck, New York Private Collection (by repute).

$ 20,000-30,000

明嘉靖　白釉暗刻鳳凰紋葫蘆方瓶
《大明嘉靖年製》款

來源
Eurtres收藏（標籤）
Great Neck，紐約私人收藏（傳）

689

AN INCISED AUBERGINE-GLAZED 'DRAGON' DISH MARK AND PERIOD OF KANGXI

the base with a six-character mark in underglaze blue within a double circle, Japanese wood box (3)
Diameter 9⅞ in., 25.1 cm

PROVENANCE

Kochukyo Co., Tokyo.
Japanese Private Collection.

A closely related example is illustrated in *Kangxi Porcelains from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 224; another is published in *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, pt. 1, Hong Kong, 1987, pl. 144; and a third dish was included in the exhibition *Chinese Ceramics. The Koger Collection*, John and Mable Ringling Museum of Art, Sarasota, 1985, cat. no. 172, where it is suggested that this vibrant purplish glaze was an innovation of the late Kangxi period. Further dishes of this type include one from the collection of Edward T. Chow, sold in our London rooms, 27th November 1973, lot 378, and again in these rooms, 25th November 1980, lot 82; one from the Hall Family collection, sold in these rooms, 2nd May 2000, lot 523; and a third sold in these rooms, 14th November 1983, lot 142, and again at Christie's Hong Kong, 27th May 2008, lot 1794.

⊖ $ 40,000-60,000

清康熙　茄皮紫釉暗刻趕珠雲龍紋盤
《大清康熙年製》款

來源
壺中居，東京
日本私人收藏

690

690

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A CELADON-GROUND COPPER-RED AND UNDERGLAZE-BLUE 'FRUIT' DOUBLE-GOURD VASE
QING DYNASTY, KANGXI PERIOD
Height 7 in., 17.8 cm

PROVENANCE
Sotheby's Hong Kong, 20th-21st May 1987, lot 475.

$ 8,000-12,000

清康熙　豆青地青花釉裏紅折枝瑞果紋葫蘆瓶

來源
香港蘇富比1987年5月20至21日，編號475

691

A RARE CARVED WHITE-GLAZED 'LOTUS' BOTTLE VASE
QING DYNASTY, KANGXI PERIOD
Height 15¼ in., 38.9 cm

$ 10,000-15,000

清康熙　白釉刻花纏枝蓮紋長頸瓶

691

692

PROPERTY OF A TEXAS PRIVATE COLLECTOR

A WHITE-GLAZED 'DRAGON' VASE
QING DYNASTY, KANGXI PERIOD
the base incised with an apocryphal six-character Chenghua mark
Height 15¾ in., 40 cm

PROVENANCE
Christie's New York, 26th May 2003, lot 283.

$ 15,000-25,000

清康熙　白釉遊龍趕珠弦紋瓶
《大明成化年製》仿款

來源
紐約佳士得2003年5月26日，編號283

693

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A FAMILLE-VERTE 'IMMORTALS' JAR AND COVER
QING DYNASTY, KANGXI PERIOD
(2)
Height 8⅞ in., 22.5 cm

PROVENANCE

Sotheby's Hong Kong, 15th-16th November 1988, lot 228.

Delicately painted and vibrantly enameled, the present jar depicts a joyous scene in a celestial courtyard where five ladies stand within the balustrade to greet the three male visitors arriving on clouds. While other figures hold fans, brocade, flabellum, vase and osmanthus sprigs respectively, one of the ladies cradles a rabbit in her arms, imbuing the scene with endearing vitality. It is likely a depiction of Emperor Xuanzong's fabled journey to the Moon Palace, as can be associated with by the appearance of a rabbit (probably the Jade Rabbit of the Moon Goddess) and osmanthus. Compare a related jar of Kangxi mark and period, depicting six officials greeting a seated dignitary and a lady in like manner in an open courtyard amongst verdure, rockeries and cloud scrolls, sold first in our Hong Kong rooms, 29th October 2001, lot 507, then entering the Yidetang Collection, and again in our Hong Kong rooms, 12th October 2021, lot 13.

Complementing with the narrative, the cover of the jar bears a Daoist immortal sitting on a *qilin* with a *ruyi* sceptre in one hand. This auspicious combination is usually seen on famille-verte porcelains, yet unusual to find on a cover. For an example of a Daoist immortal similarly attired in a coral red robe and riding a *qilin* with green scales, see a famille-verte ovoid jar, sold in our London rooms, 17th June 1998, lot 386, and again at Christie's New York, 21st September 2004, lot 6573. The propitious Daoist connotation is further underscored where four of the Eight Daoist Emblems are reserved on a diaper band to the shoulders of the jar, seen on a similar piece sold at Christie's New York, 1st June 1990, lot 302.

$ 50,000-70,000

清康熙　五彩凡帝訪月圖蓋罐

來源
香港蘇富比1988年11月15至16日，編號228

694

PROPERTY FROM A DISTINGUISHED EAST COAST PRIVATE COLLECTION

A WUCAI 'FIGURAL' JAR AND A COVER
QING DYNASTY, SHUNZHI PERIOD
(2)
Height overall 14½ in., 36.8 cm

$ 6,000-8,000

清順治　青花五彩人物故事圖配蓋

694

695

695

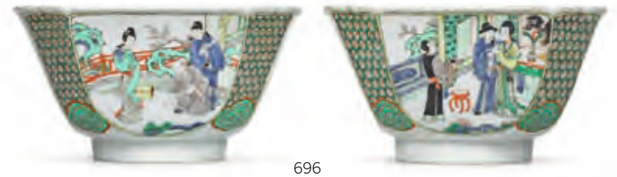
A PAIR OF WUCAI 'LADIES AND CHILDREN' JARS AND COVERS
QING DYNASTY, SHUNZHI / KANGXI PERIOD
(4)
Height 15⅜ in., 39 cm

PROVENANCE
Ralph M. Chait Galleries, New York.

$ 15,000-25,000

清順治 / 康熙　五彩四妃十六子圖蓋罐一對

來源
Ralph M. Chait Galleries，紐約



696

696

A PAIR OF FAMILLE-VERTE 'FIGURAL' SQUARE BOWLS
QING DYNASTY, KANGXI PERIOD
the base of each with a handled vessel in underglaze blue within a double circle (2)
Width 7⅜ in., 18.6 cm

PROVENANCE
Bernheimer Collection, acquired in the early 1980s.

⊖ $ 20,000-30,000

清康熙　五彩人物故事圖倭角方盌一對

來源
Bernheimer收藏，得於1980年代初

697

A LARGE MOLDED FAMILLE-VERTE 'IMMORTALS AND BOYS' SQUARE VASE
QING DYNASTY, KANGXI PERIOD
Height 19 in., 48.2 cm

PROVENANCE
American Private Collection.

The present vase is richly decorated with applied and painted details, showing the 'Three Star Gods' as well as the legendary archer Houyi on each side along with a youthful companion respectively.

A closely-related square-section vase with the same subject matter in the Mr. and Mrs. Charles Taft Collection is illustrated in John Getz, *A Catalogue of Chinese Porcelains collected by Mr. and Mrs. Charles P. Taft, Cincinnati, Ohio,* New York, 1904, cat. no. 69. See a second example from the collection of Frederick J. and Antoinette H. Van Slyke, sold in these rooms, 31st May 1989, lot 106, and again at Christie's New York, 29th March 2006, lot 482; and lastly one depicting *Hehe Erxian* with the 'Three Star Gods', from the collection of Allen J. Mercher, sold in these rooms, 22nd March 2011, lot 107.

⊖ $ 15,000-20,000

清康熙　五彩浮雕三星圖方瓶

來源
美國私人收藏

697

698

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A RARE DOUCAI 'LANDSCAPE AND HUNDRED ANTIQUES' ROULEAU VASE
QING DYNASTY, KANGXI PERIOD

the base with a double circle in underglaze blue
Height 19⅛ in., 48.6 cm

$ 20,000-30,000

清康熙　鬪彩開光山水高士博古圖棒槌瓶

699

PROPERTY FROM A DISTINGUISHED EAST COAST PRIVATE COLLECTION

A RARE DOUCAI 'DRAGON' JAR
QING DYNASTY, YONGZHENG PERIOD

Height 7⅜ in., 18.7 cm

This jar is particularly notable for its delicately painted motif of dragon roundels in soft washes of colored enamel outlined and detailed in cobalt. The motif and color scheme draws from imperial porcelain of the Chenghua period (r. 1465-1487), adapted and reinterpreted in accordance to contemporary taste. A Yongzheng innovation is evident in the use of cobalt not only to delineate the different elements of the design but also to create texture and a sense of movement through the dragons' fine network of scales and their manes.

Jars of this design are held in important museums and private collections worldwide; see a closely related jar from the collection of Sir Augustus Wollaston Franks, in the British Museum, London (accession no. Franks.338), illustrated in *Sekai toji zhenshu / Ceramic Art of the World*, vol. 15, Tokyo, 1983, pl. 195; another in the Victoria and Albert Museum, London (accession no. 605-1907), is illustrated in Gulland, *Chinese Porcelain*, London, 1911, pl. 670; and a further jar from the E.T. Chow Collection was sold in our London rooms in 1974, in our Hong Kong rooms in 1981, and again, 30th April 1996, lot 487.

$ 15,000-20,000

清雍正　鬪彩團龍紋罐

700

PROPERTY FROM A DISTINGUISHED EAST COAST PRIVATE COLLECTION

A RARE COPPER-RED-GLAZED ZHADOU
QING DYNASTY, EARLY 18TH CENTURY

Diameter 6½ in., 16.5cm

PROVENANCE

Collection of E.G. Kostolany.
Sotheby's London, 3rd March 1953, lot 104 (part lot).
Douglas J.K. Wright, London.

$ 10,000-15,000

清十八世紀初　紅釉渣斗

來源
E.G. Kostolany收藏
倫敦蘇富比1953年3月3日，編號104（其一）
Douglas J.K. Wright，倫敦

701

A RARE INCISED YELLOW-GLAZED 'PINE AND CRANE' SAUCER DISH
MARK AND PERIOD OF YONGZHENG

the base with a six-character mark in underglaze blue within a double circle
Diameter 5¼ in., 13.3 cm

PROVENANCE

Collection of Captain Charles Oswald Liddell (1854-1941).
Bluett & Sons, London, 30th May 1929.
Collection of Mrs. Minto Wilson.

LITERATURE

The Liddell Collection of Old Chinese Porcelain, Bluett & Sons, London, 1929, no. 22 (one of a pair).

Few examples of the present dish are recorded. Compare a nearly identical dish in the Wang Xing Lou Collection, Hong Kong, 2004, pl. 93. See also an example sold in our Hong Kong rooms, 17th May 1988, lot 77, and another sold in these rooms 21st March 2018, lot 530.

$ 30,000-50,000

清雍正　黃釉暗花松鶴遐齡圖小盤
《大清雍正年製》款

來源
Charles Oswald Liddell 上校（1854-1941年）收藏
Bluett & Sons，倫敦，1929年5月30日
Minto Wilson 夫人收藏

出版
《The Liddell Collection of Old Chinese Porcelain》，Bluett & Sons，倫敦，1929年，編號22（一對之一）

ARCHAISM & ANTIQUITY AT THE COURT OF THE YONGZHENG EMPEROR

AN IMPORTANT GE-TYPE BRONZE- IMITATION FANGHU

Fig. 1 A Ge-type bronze-imitation vase, seal mark and period of Yongzheng © The Palace Museum, Beijing
圖一 清 雍正 仿哥釉古铜纹方尊 《大清雍正年製》款 © 故宮博物院，北京

Fig. 2 A Ge-type bronze-imitation vase, seal mark and period of Yongzheng © The Palace Museum, Beijing
圖二 清雍正 仿哥釉古铜纹方尊 《大清雍正年製》款 © 故宮博物院，北京

Imposing in its austere form and design, this exceptionally rare vessel crystallizes the Yongzheng Emperor's ambition in porcelain experimentation and fascination with antiquity. The vase is particularly rare for its combination of a molded border of horizontal friezes beneath a brown wash with a smooth crackled glaze in faithful imitation of the classic 'Ge' wares of the Song dynasty.

The form is loosely based on a relatively rare type of Hu ritual bronze vessels of the Western Zhou period, such as one example excavated in Shanxi province in 1978, illustrated Shanxi Cultural Relics Committee, *Shanxi Chutu Wenwu [Cultural Relics Excavated in Shanxi]*, Beijing, 1980, pl. 65. The horizontal band of confronted *kuilong* enclosed by *leiwen*-inspired borders and above pendant blades are all inspired by the cast decorations adorning ritual bronzes of the same period; and the application of the bronze wash mimics the rich metal patina of these vessels. The glaze, meanwhile, is a successful attempt to recapture the spirit of the classic Song glaze of 'Ge' ware, with its opaque beige coloration and distinct, black-stained crackles. Ge ware is one of the most celebrated wares of Chinese ceramics. According to Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 213, 'originally, the term Ge, often mentioned in classical Chinese literature, may have been applied to a distinct ware from a specific but unidentified kiln; later, however, it appears to have turned into a connoisseur's term for wares with certain features'.

From the first years of his reign, the Yongzheng Emperor commissioned works from the Palace Workshops inspired by treasured antiques held in the imperial collection. These antiques were used as standards for quality, models for archaistic designs and as inspirations for innovation. In 1735, Tang Yin, the celebrated superintendent of the imperial kilns at Jingdezhen, composed the *Taocheng jishi bei ji* [Commemorative stele on ceramic production], which provides a wealth of information on ceramic production at the Imperial kilns and lists some fifty-seven of their products. Peter Lam has translated one of those listings this as: 'Ge glazes with iron body, including millet color and pale green, copied from ancient pieces sent from the Imperial Palace.' (Peter Y. K. Lam, 'Three Chinese Bannermen and their Monochromes' in *Shimmering Colours – Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, Hong Kong, 2005, p. 44). This extract reveals that the court was prepared to send prized antiques from the imperial collection on the long and arduous journey from Beijing to Jingdezhen to ensure that items, such as the current vessel, were accurate reflections of their revered Song dynasty antecedents.

In its form and technique, the present vessel is most similar to the famous *lei*-form vase in the collection of the Palace Museum, Beijing (**fig. 1**), of similar proportions to the present vessel, published in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 88. The vase was also among several works loaned by the Palace Museum, Beijing to the joint exhibition *Harmony and Integrity. The Yongzheng Emperor and His Times*, National Palace Museum, Taipei, 2011, cat. no. II-60. The Palace Museum Collection also holds another related vessel displaying the same combination of techniques, although larger in size (47.5 cm), and of more classical *Hu*-form proportions, illustrated in *Selection of Ge Ware. The Palace Museum Collection and Archaeological Discoveries*, Beijing, 2017, pl. 137 (**fig. 2**).

The profile of the present vessel is unusual, being particularly broad with a high, swelling belly. Whilst no other vessel combining this rare form and technique appears to be published, compare a Yongzheng mark and period *fanghu* of the same size, molded with an archaistic *kuilong* band but applied overall under a Guan-type glaze sold at Christie's Paris, 15th June 2005, lot 254. Similar proportions are also found on a much smaller (11.5cm high) Guan-type *fanghu* attributed to the Ming dynasty with a later-inscribed Qianlong poem corresponding to 1775, formerly in the collection of Mrs. Alfred Clark, sold at Christie's New York, 15th September 2009, lot 355.

雍朝古韻：仿哥釉古銅紋貫耳方壺

此壺形制古樸，紋飾素潔，兼具雍正御瓷之慕古與創新。通身施仿哥釉，片紋勻淨，頗得宋韻，惟器肩露胎，作古銅紋飾，繞器一周；如此珠聯璧合，甚為殊罕。縱觀全器，既見帝王革新變化之志，又見窯匠駕輕就熟之工。

此器形大致源於西周較為罕見之青銅壺類，可比一例，1978年山西省出土，錄山西省文物工作委員會，《山西出土文物》，北京，1980年，圖版65。細看古銅紋飾，垂葉紋上、兩層雷紋之間作夔龍相向而行，此皆源自西周青銅，又著色以仿銅質。仿哥釉亦深得宋代哥窯神髓，釉色乳濁，紋如鐵線；哥窯乃宋代五大名窯之一，據康蕊君論述，「哥」屢見於中文文獻，原初或為某一未名窯口所燒瓷種，而後，鑑賞人士漸以該字指代具有同類特徵之瓷，見《玫茵堂中國陶瓷》，卷1，倫敦，1994 年，頁 213。

自登基伊始，雍正常命造辦處添造新物，作坊出品亦逐天子喜好而轉變，此類高古之物便是品質之標準、仿古之範本、創新之源泉。1735年，景德鎮督陶官唐英寫成《陶成紀事碑記》，詳述御窯廠產瓷諸事，列舉瓷作五十七件。林業強引述其中一段：「鐵胎哥釉，有粟色、淡青等，模仿宮廷送來古器。」（林業強，〈漢軍三人及其單色釉瓷〉，《五色瓊霞: 竹月堂藏元明清一道釉瓷器》，香港，2005年，頁44）；此段表明，朝廷不惜長途跋涉亦將宮中珍藏古瓷發往景德鎮，只求佳器仿宋可達惟妙惟肖，有如此壺。

就器形、工藝論，此壺與北京故宮博物院所藏名品罍形方尊（圖一）最為相近，結構類似，載《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版88；該方尊亦曾展於台北故宮博物院，《雍正——清世宗文物大展》，2011年，編號II-60，乃北京故宮博物院借展數件之一。故宮博物院館藏中另有一例，同為仿哥釉古銅紋，尺寸稍大（47.5公分），呈方壺形，錄《哥瓷雅集——故宮博物院珍藏及出土哥窯瓷器薈萃》，北京，2017年，圖版137（圖二）。

本壺外形獨特，寬身鼓腹。遍尋文獻，器形、紋飾同出一轍者未見有例，然可比一方壺，雍正年款，尺寸相同，仿官釉，印夔龍，售於巴黎佳士得2005年6月15日，編號254。另比一仿官釉方壺，尺寸更小（11.5公分），斷為明代，後加1775年乾隆御題詩，Alfred Clark夫人舊藏，後售於紐約佳士得2009 年 9 月 15 日，編號 355。

702

PROPERTY FROM A DISTINGUISHED EAST COAST PRIVATE COLLECTION

AN EXCEPTIONALLY RARE AND FINE GE-TYPE BRONZE-IMITATION VASE (FANGHU) SEAL MARK AND PERIOD OF YONGZHENG

the base with a six-character seal mark in underglaze blue, wood stand and Japanese box (4)
Height 12¼ in., 31.1 cm

PROVENANCE:

Acquired in the 1960s-80s.

$ 250,000-350,000

清雍正　仿哥釉古銅紋貫耳方壺
《大清雍正年製》款

來源
得於1960至1980年代

703

A RARE ARCHAISTIC MOLDED RU-TYPE VASE (FANGLEI)
SEAL MARK AND PERIOD OF YONGZHENG

the base with a six-character seal mark in underglaze blue
Height 10 in., 25.4 cm

PROVENANCE

Acquired in Hong Kong in the 1980s.
California Private Collection.

$ 200,000-300,000

清雍正　仿汝釉獸耳方罍
《大清雍正年製》款

來源
得於香港，1980年代
加州私人收藏

Fig. 1 An archaistic molded ru-type vase (*fanglei*), seal mark and period of Yongzheng © Nanjing Museum, Nanjing
圖一 清雍正 仿汝釉方壘 《大清雍正年製》款 © 南京博物院，南京

Brimming with elegance in both form and design, the present vase is a fine example of monochrome porcelain of the Yongzheng period and alludes to the Emperor's deep appreciation and reverence for the past. While its luminous glaze features a subtle network of crackles in imitation of the fabled Ru wares of the Northern Song dynasty, its form represents an adaptation of the archaic bronze *fanglei* shape. Pleasing to the eye, the gentle curves of this vase testify to the craftsmen's ability to soften the somewhat austere archaic bronze shape to suit the sophisticated taste of the Yongzheng Emperor.

Monochrome vessels required the highest level of skill and precision in every stage of their production, from the purity of the clay and precision of the potting to the evenness of the glaze and control of the firing. This was especially true for vessels of larger dimensions and covered in glazes made in imitation of celebrated Song dynasty wares. The Yongzheng Emperor was truly passionate of the understated, elegant Song ceramic wares, which he not only collected but also commissioned the imperial kilns at Jingdezhen to reproduce and imitate.

Vases of this imposing form and covered in Ru-type glaze are extremely rare, although a closely related one is housed in the Nanjing Museum, and illustrated in *Gongting zhencang: Zhongguo Qingdai guanyao ciqi / Treasures in the Royalty: the Official Kiln Porcelain of the Chinese Qing dynasty*, Shanghai, 2003, p. 187 (**fig. 1**). The present vase also bears close similarity to a *lei*-form vase in the Palace Museum, Beijing, published in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, pl. 88, and included in the joint exhibition *Harmony and Integrity. The Yongzheng Emperor and His Times*, National Palace Museum, Taipei, 2011, cat. no. II-60. Closely related in form and size to the present vase, the Palace Museum example is similarly decorated with molded horizontal bands and mask handles to the sides, albeit covered in a brown wash against a *Ge*-type glaze.

Compare two Yongzheng mark and period vases, the first similarly covered overall in a *Ru*-type glaze but in the more commonly found *fanghu* form of larger size, sold in our Hong Kong rooms, 26th November 1980, lot 366; the other covered in a *Guan*-type glaze with a molded *chilong* band to the neck and protruding shoulders, sold at Christie's Paris, 15th June 2005, lot 254.

704

704

PROPERTY FROM A TEXAS PRIVATE COLLECTION

A CELADON-GLAZED OVOID JAR AND COVER
SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
(2)
Height 8¼ in., 20.9 cm

PROVENANCE

Sotheby's London, 17th November 1999, lot 777.

$ 20,000-30,000

清乾隆　粉青釉月牙耳蓋罐
《大清乾隆年製》款

來源
倫敦蘇富比1999年11月17日，編號777

705

705

PROPERTY FROM A PRIVATE COLLECTION

A CELADON-GLAZED DRUM-SHAPED VASE
SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Height 6½ in., 16.4 cm

PROVENANCE

Collection of Maria Anglesio (1888-1959), and thence by descent.

$ 8,000-12,000

清乾隆　粉青釉鋪首耳鼓式罐
《大清乾隆年製》款

來源
Maria Anglesio (1888-1959) 收藏，此後家族傳承

706

PROPERTY FROM A DISTINGUISHED EAST COAST PRIVATE COLLECTION

A FLAMBÉ-GLAZED HANDLED VASE
SEAL MARK AND PERIOD OF DAOGUANG

the base with a six-character seal mark beneath a brown wash
Height 8¾ in., 22.2 cm

PROVENANCE

Offered at Christie's New York, 28th-29th November 1990, lot 210.

$ 15,000-20,000

清道光　窯變釉雙耳瓶
《大清道光年製》款

來源
上拍於紐約佳士得1990年11月28至29日，編號210

707

A PAIR OF BLUE AND WHITE 'DRAGON' BOWLS SEAL MARKS AND PERIOD OF QIANLONG

the base of each with a six-character seal mark in underglaze blue (2)
Diameter 5¾ in., 14.75 cm

PROVENANCE

Collection of Mr. and Mrs. Herbert Hoover (1874-1964).
Collection of Mr. and Mrs. Allan Hoover (1907-1993), no. 252.
Ralph M. Chait Galleries, New York.
Collection of Benno Schmidt, Sr.
Collection of Benno Schmidt, Jr.
Sotheby's New York, 15th March 2017, lot 506.

$ 30,000-50,000

清乾隆　青花雲龍紋盌一對
《大清乾隆年製》款

來源
赫伯特·胡佛 (1874-1964) 伉儷收藏
艾倫·胡佛 (1907-1993) 伉儷收藏，編號252
Ralph M. Chait Galleries，紐約
Benno Schmidt, Sr. 收藏
Benno Schmidt, Jr. 收藏
紐約蘇富比2017年3月15日，編號506

708

A RESERVE-DECORATED BLUE AND WHITE 'DRAGON' DISH SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Diameter 9¾ in., 24.9 cm

PROVENANCE

Sotheby's Hong Kong, 22nd November 1984, lot 747.

⊖ $ 25,000-35,000

清乾隆　青花地留白遊龍戲珠紋盤
《大清乾隆年製》款

來源
香港蘇富比1984年11月22日，編號747

FLORAL BLOOMS IN COBALT

A LARGE QIANLONG BLUE AND WHITE ‘FLORAL’ MOONFLASK

花芳綻藍：青花纏枝花卉紋夔龍耳大抱月瓶

Outstanding for its imposing size, harmoniously rounded form and meticulously detailed painting, the present moonflask is a grand statement of the Qianlong Emperor's imperial splendor. The Qing emperors' quest to justify their right to rule China as a foreign dynasty inspired their deep reverence for antiquity and eagerness to manifest their power and benevolence through imperial works of art. In their diligent study of the imperial art collection and renewed patronage of the arts, they heralded a resurgence of creativity that was inspired by works of China's past. Accordingly, craftsmen working at the imperial kilns in Jingdezhen were commissioned to refer to these great works of the past while simultaneously creating innovative and contemporary pieces that boasted the excellent workmanship of the era, signaling a legitimate, continuous yet superior era of rulership.

Indeed, the form and decoration of the present moonflask references its early 15th century Ming predecessors of double handles and oval section, who in turn, derived their form from lead-glazed pottery pilgrim flasks brought into China by Sogdian merchants during the Tang dynasty. By the time the Ming imperial potters at Jingdezhen adapted this shape, it retained only a basic relationship to the original form. They rejuvenated the vessel, creating a sophisticated, faintly elliptical, circular outline with swelling sides, all counterbalanced by a slender cylindrical neck and fanciful curled handles. Following a lull in production after the 15th century, Qing potters again revived the form, perhaps also due to its resemblance to the archaic bronze *bianhu*, which would have appealed to the emperors' passion for archaism.

According to *Qinggong neiwufu zaobanchu dang'an, Jiangxi shaozao ciqi chu* [Archival records from the Qing imperial household department workshop, ceramics production in Jiangxi], in the third year of the Qianlong period (corresponding to 1738), a number of large imperial Xuande blue and white moonflasks was ordered to be copied and reproduced for decoration (see Zhang Rong (comp.), *Yangxindian Zaobanchu shiliao jilan* [Reader of historical material on the Workshops in the Hall of Mental Cultivation], vol. 2: *Qianlong chao* [Qianlong period], Beijing, 2012, pp 65-68). It is recorded that the Qianlong Emperor had a considerable number of 15th century blue and white porcelains in his collection and indeed, one of floral decoration with double scroll handles can be spotted on a table amongst other antiques to the right of the Emperor in the portrait, *Hongli Appraising*, in the collection of the Palace Museum, Beijing, illustrated in *The Golden Exile: Pictorial Expressions of the School of Western Missionaries' Artworks of the Qing dynasty Court*, Macau Museum of Art, Macau, 2001, pl. 41. For a Xuande lotus scroll moonflask of this size, similarly standing on a tapered foot but without handles, see one in the Qing Court Collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2008, p. 104.

The reference to these early wares is further highlighted on the present piece in the deliberate 'heaping and piling' of the cobalt to imitate their predecessor's mottled effect. Meticulously executed in the finest cobalt blue, the composition of floral blooms and foliate scrolls is perfectly balanced showcasing the craftsman's thorough understanding of the importance of spacing in successfully creating a rich yet not overly crowded design. The blooming florets and lush, meandering scrolls ingeniously echo the perfectly rounded silhouette of the vase and is offset by the bold handles and horizontal bands, instilling an overall harmonized balance between the curvilinear and the geometric, serving as the perfect political analogy to Qianlong's imperial rule, benevolent yet absolute, generous yet exacting.

此抱月瓶成器魁碩，流線圓柔，紋飾富麗，盡顯乾隆盛世輝煌。大清帝國由關外民族入主中土建立，為證正統，歷代帝王崇尚古器，以宮廷御珍揚天子恩威。清帝研習皇家收藏，勤勉不怠，亦對器藝多有扶助，重開鑑古創今之格局。景德鎮御窯廠遵奉聖命，依古器創新品，造詣驕人，宣示滿清繼往古之成果、開來世之大業。

此器形、紋參考十五世紀初明代雛本，設雙耳、橢圓身，可溯源至唐代粟特商人携入中國之鉛釉陶扁壺。明代景德鎮御窯匠保留扁壺形制，添注匠心巧思，成器煥然一新，柔肩鼓腹，微顯橢圓，與修長瓶頸及捲曲雙耳相映成趣。十五世紀後，此形制式微，直至清代方得復興，或因此形制尤似古青銅扁壺，適逢清代帝王慕古，乃獲青睞。

據《清宮內務府造辦處檔案》及《江西燒造瓷器處》，乾隆三年（即1738年）曾選多件宣德御製青花抱月瓶以作仿燒、重繪紋飾（見張榮編，《養心殿造辦處史料輯覽・卷2：乾隆朝》，北京，2012年，頁65-68）。據載，乾隆所藏十五世紀青花瓷器數量頗豐，其中一件隨乾隆入畫《弘曆是一是二圖》，飾纏枝花卉，頸帶雙耳，與多件骨董一同置於畫中右側桌上，圖軸藏北京故宮博物院，錄《海國波瀾：清代宮廷西洋傳教士畫師繪畫流派精品》，澳門藝術博物館，澳門，2001年，圖版41。另比一宣德纏枝蓮紋抱月瓶，與本件尺寸相當，斂足、無耳，清宮舊藏，仍貯北京故宮，錄《故宮博物院藏文物珍品全集・青花釉裏紅（上）》，香港，2008年，頁104。

清朝窯匠以鈷料點飾，仿傚前朝青花鐵鏽斑，該特色亦見本瓶。採上乘鈷料，繪纏枝花卉，佈局勻稱，紋飾繁密而不覺擁擠，可見窯匠深諳構圖之道。瓶上花繁葉茂，纏枝蜿蜒，與器身圓潤輪廓交相輝映，又與夔龍耳及繞肩如意紋形成對照，線條輕靈流麗，形態渾樸厚重，二者相融，恰如乾隆治國寬嚴並濟，皇恩既浩蕩，天威不可違。

如此碩麗之器，應為乾隆心愛之物，乃屬乾隆朝最具挑戰、最見功力之作。欲成器紋飾華美、碩形端正，非窯匠技藝精湛不可為，乾隆品味高卓，且慨然扶持瓷業，亦功不可沒。

Fig. 1 A blue and white 'floral' moonflask, seal mark and period of Qianlong
© National Palace Museum, Taipei
圖一 清乾隆 青花纏枝花卉紋夔龍耳大抱月瓶 《大清乾隆年製》款
© 國立故宮博物院・臺北

For its magnificent size, the present moonflask would have been amongst the Qianlong Emperor's prized possessions. It represents one of the most challenging and advanced pieces made during his reign. The production of exquisitely decorated large and undistorted vessels required considerable expertise from the potter and was a direct result of the Qianlong Emperor's generous patronage and personal taste.

Blue and white moonflasks expertly painted with composite floral scrolls of this size and form are rare. See two closely related Qianlong mark and period moonflasks, similar in size and decoration, one in the National Palace Museum, Taipei (accession no. **故瓷**010814N000000000) (**fig. 1**), the other illustrated in *The Tsui Museum of Art: Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, pl. 74. For other related Qianlong mark and period moonflasks of similar size, but decorated with plantain leaves and cresting waves to the neck and foot, see one in the S. C. Ko Tianminlou Collection, illustrated in John Ayers, *Chinese Porcelain: The S.C. Ko Tianminlou Collection Part I*, Hong Kong, 1987, pl. 65; one sold at Christie's Hong Kong, 1st December 2010, lot 3057, and another sold in our Hong Kong rooms, 3rd October 2017, lot 3610.See another closely related moonflask, unmarked but attributed to the Qianlong period, and decorated with elaborate plantain leaves to the neck, in the Huaihaitang Collection illustrated in *Enlightening Elegance: Imperial Porcelain of the Mid to Late Ming, the Huahaitang Collection,* Hong Kong, 2013, pp 280-283.

青花抱月瓶飾纏枝花卉且器形魁碩者稀見無多，可比兩例，乾隆年款，尺寸、紋飾皆相近，其一，台北故宮博物院館藏，（編號故瓷010814N000000000）（圖一），其二，徐氏藝術館寶蓄，錄《徐氏藝術館一一陶瓷IV・清代》，1995年，圖版74。另有乾隆年款抱月瓶幾例，尺寸相仿，頸、足飾蕉葉紋及海水紋，其一，天民樓藏，錄約翰・艾爾斯，《天民樓藏瓷・上冊》，香港，1987年，圖版65；其二，售於香港佳士得2010年12月1日，編號3057；其三，售於香港蘇富比2017年10月3日，編號3610。尚有一例，無款，斷代乾隆，頸飾蕉葉紋，懷海堂藏，錄《機暇明道：懷海堂藏明代中晚期官窯瓷器》，香港中文大學文物館，香港，2013年，頁280-283。

709

PROPERTY FROM A CONNECTICUT ESTATE

AN EXCEPTIONALLY FINE AND IMPRESSIVE LARGE BLUE AND WHITE 'FLORAL' MOONFLASK
SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Height 17⅜ in., 44 cm

PROVENANCE

Collection of a descendant of the Rockefeller family, acquired prior to World War II.

$ 1,000,000-1,500,000

清乾隆　青花纏枝花卉紋夔龍耳大抱月瓶
《大清乾隆年製》款

來源
洛克菲勒家族後代收藏，得於二戰之前

710

A RARE RUBY-GROUND FAMILLE-ROSE 'PRUNUS' BOWL
QING DYNASTY, QIANLONG / JIAQING PERIOD

the base with a four-character *Qingyitang zhi* hall mark in blue enamel within a double square
Diameter 6⅝ in., 16.7 cm

PROVENANCE

British Private Collection.
Bonhams London, 11th May 2017, lot 173.

The hallmark, *Qingyitang zhi*, refers to the 'Hall of Blessings and Correctness', and is associated with porcelains produced during the Yongzheng to Jiaqing periods. For a related famille-rose bowl with the same hallmark, but decorated with a millefleur pattern reserved on a gold ground, see one illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 184, where it is attributed to the Jiaqing period.

Compare a closely related Qingyitang hall marked bowl of similar decoration, previously exhibited at the Museum of Fine Arts, Boston and sold at Christie's New York, 17th September 2010, lot 1487.

$ 30,000-50,000

清乾隆 / 嘉慶　胭脂紅地粉彩梅花紋盌
《慶宜堂製》款

來源
英國私人收藏
倫敦邦瀚斯，2017年5月11日，編號173

711

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A GILT-DECORATED FAMILLE-ROSE AND UNDERGLAZE-BLUE 'FLORAL' WALL VASE
SEAL MARK AND PERIOD OF QIANLONG

the base with a horizontal six-character seal mark in iron red
Height 6 in., 15.4 cm

PROVENANCE

Property of a Gentleman.
Christie's London, 10th May 2011, lot 293.

Delicately potted, the superb *famille-rose* drawing of peonies and chrysanthemums in the central cartouche as well as the gilt-decorated handles and the underglaze-blue lotus scrolls combine various decorative techniques and boast the masterful skill of the potter. Intricately designed wall vases such as the present piece were introduced during the Qianlong Emperor's reign and were pleasantly enjoyed by the Emperor himself. In a poem inscribed on one porcelain wall vase, the Qianlong Emperor commented on the pleasure provided by these vases when filled with flowers, which allowed him to enjoy their fragrance while the 'red dust' (cares of the world) could not reach him (see *China. The Three Emperors 1662-1795*, Royal Academy of Arts, London, 2005, pl. 445).

Similar in decorative style, compare a Qianlong marked ruby-ground *famille-rose* wall vase, previously in the collection of Samuel Putnam Avery Sr., now in the Metropolitan Museum of Art, New York (accession no. 79.2.815). See another Qianlong mark and period wall vase of similar form, decorated with chrysanthemums to the central cartouche against a white ground with *famille-rose* scrolls, sold at Christie's Hong Kong, 3rd June 2015, lot 3149.

⊖ $ 80,000-120,000

清乾隆　青花粉彩描金開光牡丹圖雙耳壁瓶
《大清乾隆年製》款

來源
紳士收藏
倫敦佳士得2011年5月10日，編號293

712

PROPERTY FROM A DISTINGUISHED EAST COAST PRIVATE COLLECTION

A LARGE AND RARE FAMILLE-ROSE FIGURE OF AMITAYUS
QING DYNASTY, QIANLONG PERIOD

seated atop a lotus lappet stand, both the figure and stand incised and painted with the character *shi* (ten) (2)
Height overall 11¾ in., 29.8 cm

PROVENANCE:

Acquired in the 1960s-80s.

$ 100,000-150,000

清乾隆　粉彩無量壽佛坐像

來源

得於1960至1980年代

Avalokiteshvara is known as the 'Protector of the World' and is the subject of the twenty-fourth chapter of the *Lotus Sutra* in which he is described as one who looks in all directions in order to save all beings from suffering. He communicates with the Buddha Amitabha and legends claim that he was born from a ray of light emanating from the right eye of Amitabha. While in some cultures Avalokiteshvara presented as male, in China the deity assumed a female identity. An avid follower of Tibetan Buddhism, the Qianlong Emperor associated this compassionate savior with the Tibetan spiritual leaders including the Dalai Lamas who were believed to be Avalokiteshvara in human form.

The adoration of brightly colored deities has a very long tradition in Tibetan Buddhism and the wide color range available in the *famille-rose* palette made porcelain an ideal medium to create such Buddhist figures. However, the making of such figures required the highest level of workmanship due to the complicated modeling and repeated firings necessary to achieve the perfect result. Hence the number of figures produced remained small and were mainly for the temples of the imperial palace precincts. The present figure was likely one of a set commissioned for an imperial birthday or celebration. Interestingly, the character *shi*, the numeral 'ten', both inscribed and incised to the figure and its stand likely refer to a numbering system for its placement in a specific order and location within a set.

The present figure is unusual for the naturalistic coloration of the body which has been painted with a flesh-like powdered pink enamel, distinguishing it from popular gilded examples simulating gilt-bronze. A related figure said to have come from the Imperial Palace, was included in the *Exhibition of Chinese Arts*, Messrs. C.T. Loo & Co., New York, 1941, cat. no. 750. Compare also a similar model to the present lot, although smaller in size, formerly in the collection of Sir Augustus Wollaston Franks, now in the British Museum, London (accession no. Franks.582.+).

Compare two similar figures of Amitayus sold at auction. The first, in these rooms, 23rd March 2011, lot 729; the second from the J.M. Hu Collection, sold at Christie's New York, 23rd September 2022, lot 918.

713

A GILT-DECORATED CORAL-RED-GROUND 'DRAGON' GU-FORM VASE SEAL MARK AND PERIOD OF JIAQING

the neck inscribed with a six-character seal mark in gilt (2)
Height 14⅜ in., 36.6 cm

See a closely related Jiaqing mark and period coral-ground vase sold in these rooms, 21st March 2018, lot 548.

⊖ $ 12,000-15,000

清嘉慶　珊瑚紅地描金雲龍趕珠福運紋花觚
《大清嘉慶年製》款

714

AN IRON-RED 'DRAGON' BOWL SEAL MARK AND PERIOD OF DAOGUANG

the base with a six-character seal mark in iron red
Diameter 8⅝ in., 22 cm

PROVENANCE

American Private Collection.

⊖ $ 8,000-12,000

清道光　礬紅彩雙龍戲珠紋盌
《大清道光年製》款

來源
美國私人收藏

715

A YELLOW-GROUND FAMILLE-ROSE 'LOTUS' BOTTLE VASE
SEAL MARK AND PERIOD OF JIAQING

the base with a six-character seal mark in iron red
Height 12¼ in., 31 cm

PROVENANCE

Hong Kong Private Collection.

⊖ $ 15,000-20,000

清嘉慶　黃地粉彩福祿萬代紋長頸瓶
《大清嘉慶年製》款

來源
香港私人收藏

716

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A YELLOW-GROUND FAMILLE-ROSE 'DRAGON' ALTAR VESSEL AND COVER (DENG)
SEAL MARK AND PERIOD OF DAOGUANG

the base of the vessel and the interior of the cover each with a six-character seal mark in iron red (2)
Height 10⅝ in., 27 cm

PROVENANCE

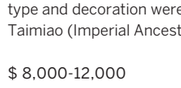
Collection of Solomon E. Shahmoon (d. 1987), acquired in Shanghai between 1912 and 1949, and thence by descent.

According to the Qing imperial document *Huangchao liqi tushi* [The illustrated regulations for ceremonial paraphernalia of the Qing dynasty], vessels of this specific type and decoration were positioned at the main hall of Taimiao (Imperial Ancestral Temple) (**fig. 1**).

$ 8,000-12,000

清道光　黃地粉彩蟠龍紋登
《大清道光年製》款

來源
所羅門・斯文（1987年逝）收藏，於1912至1949年之間得於上海，此後家族傳承



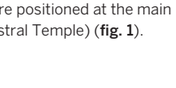


Fig. 1 Design of a yellow-ground famille-rose 'dragon' altar vessel and cover (*Deng*), ink and color on paper, illustrated in *Huangchao liqi tushi* [The illustrated regulations for ceremonial paraphernalia of the Qing dynasty] (Wuyingdian version), 1766
圖一 黃地粉彩蟠龍紋登圖樣，設色紙本，《皇朝禮器圖》（武英殿版），1766年

717

717

A FAMILLE-ROSE AND UNDERGLAZE-BLUE ‘FLORAL’ BOWL
SEAL MARK AND PERIOD OF DAOGUANG

the base with a six-character seal mark in underglaze blue
Diameter 5⅞ in., 15 cm

⊖ $ 6,000-8,000

清道光　外粉彩內青花折枝花卉靈芝紋盌
《大清道光年製》款

718

718

A FAMILLE-ROSE ‘FLORAL MEDALLION’ BOWL
SEAL MARK AND PERIOD OF JIAQING

the base with a six-character seal mark in iron red
Diameter 7⅜ in., 18.8 cm

PROVENANCE

American Private Collection.

⊖ $ 15,000-20,000

清嘉慶　粉彩四季團花紋盌
《大清嘉慶年製》款

來源
美國私人收藏

719

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A FAMILLE-ROSE ‘THREE RAMS’ CONICAL BOWL
SEAL MARK AND PERIOD OF DAOGUANG

the base with a six-character seal mark in underglaze blue
Diameter 5½ in., 14 cm

PROVENANCE

Sotheby’s Hong Kong, 29th October 1991, lot 290.

$ 8,000-12,000

清道光　粉彩三羊開泰詩文笠式盌
《大清道光年製》款

來源
香港蘇富比1991年10月29日，編號290

720

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A FINE BLUE-GROUND FAMILLE-ROSE 'BOYS' VASE
QING DYNASTY, DAOGUANG PERIOD

the base with a four-character *Shendetang zhi* hall mark in iron red
Height 13¼ in., 33.8 cm

PROVENANCE

Private Collection, acquired in New York in 1958.
Sotheby's New York, 15th September 2010, lot 263.

⊖ $ 120,000-150,000

清道光　藍地粉彩開光嬰戲圖雙耳瓶
《慎德堂製》款

來源
私人收藏，1958年得於紐約
紐約蘇富比2010年9月15日，編號263

This vase belongs to a special group of imperial porcelains made during the Daoguang reign to furnish the Emperor's newly built 'Hall of Prudent Virtue' (Shendetang). Part of the Jiuzhouqingyan complex in the Yuanming Yuan, the Shendetang was completed in 1831 and became the Emperor's preferred residence until his death there in 1850. Featuring three connecting wave roofs on a square-shaped structure, the hall was markedly different from the more characteristic Confucian-inspired architecture, a feature that was also reflected in the style of porcelain that was produced for the space. Porcelains bearing *Shendetang* marks such as the present vase, are often decorated in brilliant colored enamels against rich colored grounds, a style pioneered by the Qianlong Emperor.

The vase is painted with four lively scenes showing numerous boys at play, some chasing butterflies, playing with prunus blossom branches and others holding a *ruyi* scepter up high or carrying vases together. The dynamic actions of the boys and the delicate renderings of the scene speak to the masterful skill of the craftsmen while the even pale-blue ground and exquisite famille-rose enamels work in union to exude a sense of elegance and subtle opulence.

See a similar handled vase, also with a *Shendetang* mark, set against a bright-blue ground with a continuous scene of figures engaged in dragon boat racing, illustrated in *Porcelains with Inscription of Shendetang Collected by the Palace Museum*, Beijing, 2014, pp 204-207; two painted with a continuous scene of boys setting off firecrackers in celebration of Chinese New Year were sold in these rooms, 28th November 1994, lot 382 and 383, the first with yellow and turquoise-ground flower-scroll borders, and the second with a pink ground and elaborate dragon handles; another pair of pink-ground *Shendetang* vases was sold in our Hong Kong rooms, 29th-30th November 2018, lot 430; and lastly a further vase but with a Daoguang reign mark and of the period, from the collection of Edward T. Chow, was sold in our Hong Kong rooms, 19th May 1981, lot 597.

721

PROPERTY FROM THE COLLECTION OF VICTOR SHAW

A TWELVE-PANEL COROMANDEL 'BIRTHDAY' SCREEN
DATED KANGXI 12TH YEAR, CORRESPONDING TO 1673

Height 104½ in., 265.4 cm;
Width of each panel 19 in., 48.3 cm

PROVENANCE

Dr. Otto Burchard & Co, Berlin.
Liquidation auction of Dr. Otto Burchard & Co., Paul Graupe, Berlin, 22nd - 23rd March 1935, lot 1240.
Collection of Frederick Mclean Bugher (1901-1984).
Christie's New York, 27th June 1984, lot 389.

EXHIBITED

2000 Years of Chinese Lacquer, Oriental Ceramic Society of Hong Kong and the Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1993, cat. no. 109.

LITERATURE

W. de Kesel and G. Dhont, *Coromandel Lacquer Screens*, Ghent, 2002, p. 33, fig. 20.

This colorful and monumental twelve-panel lacquered screen belongs to a renowned group of screens commissioned as auspicious birthday gifts for public officials, particularly popular during the Kangxi period (1662-1722). The splendid color and condensed composition are characteristics of the *kuancai* (款彩) technique, which involves carving out of a smooth surface, revealing the ground coating, and then coloring with oil or lacquer pigments.

The plaque Fenyang Fu (汾陽府) 'Estate of Fenyang' painted on the third panel from the right provides a hint about the subject illustrated. The dignitary depicted at the center of the screen, Guo Ziyi (郭子儀) (697-781), a famous general of the Tang dynasty (618-907), who held the title Prince of Fenyang (汾陽郡王), was considered a personification of wealth, high rank and longevity.

The long dedicatory inscription carved and filled in with gold on the reverse states that the screen was made during the 12th year of the Kangxi reign (1673). A birthday gift for Tu Yongtai (塗永泰), Deputy Magistrate of Nanhai county, Guangdong province, the screen was presented by Qi Wenyou (祁文友), a retired official of Dongguan, Guangdong province, as well as friends and families of Tu.

A screen made slightly earlier, in the 9th year of the Kangxi reign (1670), depicting a similar scene, is in the Asian Art Museum, San Francisco (accession no. B69M52).

∏ $ 60,000-80,000

清康熙十二年（1673年） 髹漆加彩刻郭子儀祝壽圖十二扇屏風

來源
Dr. Otto Burchard & Co.，柏林
Dr. Otto Burchard & Co.財產拍賣，Paul Graupe，柏林，1935年3月22至23日，編號1240
Frederick Mclean Bugher (1901-1984) 收藏
紐約佳士得1984年6月27日，編號389

展覽
《2000 Years of Chinese Lacquer, Oriental Ceramic Society of Hong Kong and the Art Gallery》，香港中文大學，香港，1993年，編號109

出版
W. de Kesel 及 G. Dhont，《Coromandel Lacquer Screens》，根特，2002年，頁33，圖20

722

PROPERTY FROM A VIRGINIA PRIVATE COLLECTION

A GILT AND POLYCHROMED BLACK LACQUER CABINET
QING DYNASTY, QIANLONG PERIOD

Height 67½ in., 171.5 cm; Width 42¼ in., 107.3 cm; Depth 16⅝ in., 42.2 cm

PROVENANCE

Collection of Hope (1901-1984) and Lewis R. (1892-1990) Andrews, Tulip Hill, Maryland, acquired in Shanghai in the 1920s to 1930s, and thence by descent.

LITERATURE

Hope Andrews, 'Living with Antiques', *Antiques*, October 1969, p. 564.

The present cabinet from the collection of Hope and Lewis Andrews has a remarkable history. Lewis Andrews, a decorated British officer, moved to Shanghai in 1919 after his service during World War I. The couple met in Shanghai in the 1920s, fell in love with Chinese art and immediately started collecting until their passion was interrupted by World War II. After the war, the couple and their collection moved to the US. In 1947 they purchased Tulip Hill in Maryland, now recognized as one of the most historically and architecturally significant pre-revolutionary American mansions.

Hope Andrews vividly recounted the wartime drama and the fate of the cabinet for an article entitled 'Living with Antiques' in *Antiques,* October 1969. She recalled purchasing the cabinet in Shanghai and being informed that it was made during the Qianlong reign. During the war, the Andrews' house on Hongqiao road was looted but, fortunately, the lacquer cabinet was recovered after the war. As Andrews noted, it was "recovered from the veranda of what had been the Japanese military headquarters. It had been exposed to the winds and rains of the typhoon season, but such is the durability of eighteenth-century Peking lacquer work that it suffered relatively little damage". At Tulip Hill, the cabinet was prominently placed in the living room among the couple's other fine furnishings and artworks.

The cabinet, designed for storage, features exceptionally fine shaped panels painted with an array of flowers and birds set into elaborate archaistic openwork. Related examples from the Qing Court Collection share characteristics of the present cabinet. The use of shaped panels, openwork, and painted lacquer are illustrated by a display cabinet in *Furniture of the Ming and Qing Dynasties (II), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, pl. 215. Compare another display cabinet with closely related *kui* dragon scrolls, *ibid*., pl. 220.

$ 20,000-30,000

清乾隆　黑漆加彩描金開光花卉圖立櫃

來源
Hope (1901-1984) 及 Lewis R. (1892-1990) Andrews 伉儷收藏，Tulip Hill，馬里蘭州，1920至1930年代得於上海，此後家族傳承

出版
Hope Andrews，〈Living with Antiques〉，《Antiques》，1969年10月，頁564

The present lot illustrated in Hope Andrews, 'living with Antiques', *Antiques*, October 1969, p. 564.
本拍品錄於 Hope Andrews，〈Living with Antiques〉，《Antiques》，1969年10月，頁564

723

723

PROPERTY FROM THE BARBARA AND LESTER LEVY COLLECTION

A 'HUANGHUALI' SINGLE-SHELF RECESSED LEG TABLE (PINGTOUAN)
17TH CENTURY

Height 30⅞ in., 78.5 cm; Width 28¾ in., 72.8 cm;
Depth 15 in., 38.3 cm

A table of similar form and size from the collection of Sir Joseph Hotung was sold in our London rooms, 8th December 2022, lot 306. See also another example with a burlwood top panel from the Reverend Richard Fabian Collection, sold in these rooms, 15th March 2016, lot 14.

⊛$ 6,000-8,000

十七世紀　黃花梨夾頭榫帶屜板小平頭案

724

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A 'HUANGHUALI' BAMBOO-STYLE SQUARE STOOL (FANGDENG)
QING DYNASTY, 18TH CENTURY

Height 18⅝ in., 47.3 cm; Length 24¾ in., 62.8 cm

PROVENANCE

Parke-Bernet Galleries, New York.

⊛$ 10,000-15,000

清十八世紀　黃花梨裹腿羅鍋棖加矮老方凳

來源
Parke-Bernet Galleries，紐約

724

725

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A 'HUANGHUALI' 'CHILONG' LOW TABLE (KANGZHUO)
QING DYNASTY, 17TH / 18TH CENTURY

Height 12 in., 30.5 cm; Width 37½ in., 95.2 cm;
Depth 24 in., 61 cm

PROVENANCE

North American Private Collection.
Sotheby's New York, 19th September 2001, lot 201.

⊛$ 20,000-30,000

清十七 / 十八世紀　黃花梨雕螭龍紋炕桌

來源
北美私人收藏
紐約蘇富比2001年9月19日，編號201

726

726

PROPERTY FROM THE BARBARA AND LESTER LEVY COLLECTION

A 'HUANGHUALI' RECTANGULAR SHALLOW DOCUMENT BOX (XIAOXIANG)
QING DYNASTY, 18TH CENTURY

Height 2¾ in., 7.3 cm; Width 17⅜ in., 44 cm; Depth 8½ in., 21.7 cm

PROVENANCE

Collection of Mr. and Mrs. Robert P. Piccus.
Christie's New York, 18th September 1997, lot 42.

⊛$ 20,000-30,000

清十八世紀　黃花梨長方形小箱

來源
Robert P. Piccus伉儷收藏
紐約佳士得1997年9月18日，編號42

727

727

CHINESE ART FROM THE COLLECTION OF BRUCE DAYTON AND RUTH STRICKER DAYTON

A 'HUANGHUALI' SEDAN CHAIR DOCUMENT BOX AND COVER (JIAOXIANG)
QING DYNASTY, 18TH CENTURY

Height 3½ in., 9 cm; Width 14⅞ in., 37.7 cm; Depth 4⅜ in., 11 cm

⊛$ 6,000-8,000

清十八世紀　黃花梨轎箱

728

728

PROPERTY FROM THE BARBARA AND LESTER LEVY COLLECTION

A 'HUANGHUALI' SEDAN CHAIR DOCUMENT BOX (JIAOXIANG)
17TH / 18TH CENTURY

the interior with a removable shallow tray between two small, covered compartments (2)
Height 5½ in., 14 cm; Width 29 in., 73.6 cm; Depth 7 in., 17.8 cm

PROVENANCE

M.D. Flacks Ltd., London.

⊛$ 10,000-15,000

十七 / 十八世紀　黃花梨轎箱

來源
M.D. Flacks Ltd.，倫敦

728

Dr. Maurice Berger (1956-2020) © Seher Sikander
Maurice Berger (1956-2020) 博士 © Seher Sikander

PROPERTY FROM THE COLLECTION OF DR. MAURICE BERGER

Dr. Maurice Berger (1956-2020) was a noted cultural historian of 20th century art and visual culture, whose influential essays were published in major museum catalogs, art magazines and in his award-winning New York Times monthly column. He was also a passionate collector and scholar of Chinese Art, which Berger was drawn to, at first, because of what he saw as its aesthetic relationship to twentieth century Minimalism. Far more consequential to Berger's collecting activity and particular fascination with Song Dynasty ceramics, however, was his decades-long friendship with Myron and Pauline Falk, friends and mentors whose spectacular collection of Chinese Art was world-renowned.

It was during Berger's many visits to the Falk's Park Avenue apartment (where their extensive holdings were displayed in a museum-like setting) and weekend home (where pieces were more casually displayed) that Berger's direct engagement with Chinese Art blossomed and his connoisseurship evolved. Handling, studying and conversing at length with the Falks, both about art and the art of collecting, fostered not only his nuanced appreciation of the workmanship of individual pieces, but also his commitment to studying their art-historical significance and provenance.

It was after Pauline Falk's death in 2000 that Berger began, in earnest, to assemble a collection of his own. A rigorous researcher, he read and re-read the Falk auction catalog entries nightly, then went on to assemble his own reference library of rare books and catalogs about Chinese Art. He examined pieces in museums, galleries, auction houses and online. And over two decades, he acquired objects from prominent dealers, distinguished collectors and at auction, many of which had been featured in museum exhibitions and discussed and illustrated in scholarly articles. Ultimately, Berger assembled a refined and distinctive personal collection – one focused on, but not limited to, the inventive palette, austere formal strength and beauty of Song material – that he meticulously cataloged, examined and enjoyed daily. "I'm fascinated by these beautiful objects, " Berger once explained, and "how their forms derive from nature, their everyday and ritual uses." He was equally interested in the ways that history, traditions and inventiveness become embedded in collected objects and appreciate over time, as they are passed down from one collector and one generation to the next.

Maurice Berger 博士（1956-2020年）是著名的二十世紀藝術和視覺文化史學家，其文章深具影響力，曾發表於重要博物館圖錄、藝術雜誌及他為《紐約時報》撰寫、屢獲殊榮的每月專欄。 此外，他也是一位醉心中國藝術的收藏家和學者，而最初讓他對此產生興趣的，是中國藝術與二十世紀極簡主義的美學聯繫。 然而，對 Berger 博士的藝術收藏（特別是宋瓷收藏）更具影響力的是他與 Myron 和 Pauline Falk 伉儷長達數十年的友誼，他們的中國藝術珍藏享譽全球，與 Berger 博士亦師亦友。

Berger 博士多次參觀 Falk 伉儷在公園大道的公寓（他們把收藏的珍品以博物館的形式在公寓內展示）和渡假屋（該處的藏品陳列比較隨意），由此 Berger 親身接觸中國藝術，鑒賞力與日俱增。 多年以來，他與 Falk 伉儷就藝術鑒賞和收藏藝術深入研究與交流，不僅培養了他對每件藝術品細緻入微的理解，還讓他對其藝術歷史意義和出處份外關注。

2000年 Pauline Falk 離世，Berger 博士開始積極收集屬於自己的藝術收藏。作為一名嚴謹的鑒藏家，他會每晚反復閱讀 Falk 的拍賣圖錄，同時組建自己的參考叢書，包含中國藝術的珍貴文獻和圖錄。 他在博物館、畫廊、拍賣行和網上仔細研究，二十多年來從藝術銷售商、傑出藏家和拍賣會上購入藏品，其中許多藏品都曾在博物館展覽，並有學術文章詳細討論和出版插圖。 Berger 博士最終集成了一個精緻而獨特的個人收藏，專注於新穎色彩、樸雅形式和宋瓷美感，同時卻又不為之所限，每天精心編目，靜心鑒賞及研究藏品。「我對這些美麗的藝術品深感著迷，」伯傑曾經解釋道：「它們的形狀來自自然，也來自它們的日常用途以及作爲禮器的用法。」此外，他亦非常關心藏品背後的歷史、傳統和創意，更喜愛古物日久彌珍，薪火相傳的獨有魅力。

729

AN ARCHAIC JADE CEREMONIAL BLADE (GE)
SHANG DYNASTY
Length 5 in., 12.7 cm

PROVENANCE

Sotheby's London, 15th July 1980, lot 202.

Jade *ge* such as the present piece were based on bronze prototypes, their general shape conforming to that of a simplified pointed tablet. Compare the large number of ceremonial jade *ge* excavated from the tomb of Fu Hao at Anyang, published in *Yinxu Fu Hao mu*, Beijing, 1980, col. pls 17.1 and 17.2, and 18.1. Compare Jessica Rawson, *Chinese Jade. From the Neolithic to the Qing*, London, 1995, pp 192-196. For several other examples of ceremonial daggers of this period, see Max Loehr, *Ancient Chinese Jades from the G. L. Winthrop Collection*, *The Fogg Art Museum, Harvard University*, Cambridge, 1975, pp 53-74, figs 36-68.

For examples sold at auction, see the Shang jade blade from the J.T. Tai Collection, sold in these rooms, 22nd March 2011, lot 61; and another larger blade from the Robert Youngman Collection, sold in our Hong Kong rooms, 3rd April 2019, lot 3401.

$ 6,000-8,000

商　玉戈

來源
倫敦蘇富比1980年7月15日，編號202

730

A GRAY STONE AXE (YUE)
NEOLITHIC PERIOD
Length 5½ in., 14 cm

PROVENANCE

Collection of Hugo Munsterberg (1918-1996).
JJ. Lally and Co., New York, 1994.

EXHIBITED

Archaic Chinese Bronzes, Jades and Works of Art, J. J. Lally Co., New York, 1994, cat. no. 13.

$ 5,000-7,000

新石器時代　石鉞

來源
Hugo Munsterberg (1918-1996) 收藏
藍理捷，紐約，1994年

展覽
《Archaic Chinese Bronzes, Jades and Works of Art》，藍理捷，紐約，1994年，編號13

730

731

TWO GREEN JADE PLAQUES AND A JADE 'DRAGON' PENDANT
EASTERN ZHOU - HAN DYNASTY
together with a re-carved jade blade *(Ge)* (4)
Length of longest 4⅜ in., 11.1 cm

PROVENANCE

The lot:
Collection of Mr. Myron S. (1907-1992) and Mrs. Pauline Baerwald Falk (1910-2000).
Christie's New York, 21st September 2001, lot 517.
The jade blade:
Mathias Komor, New York, September 1955.

$ 3,000-5,000

東周至漢　玉蟠虺紋牌兩件及玉龍形珮及 玉戈

來源
Myron S. (1907-1992) 及 Pauline Baerwald Falk (1910-2000) 伉儷收藏
紐約佳士得2001年9月21日，編號517
玉戈：
Mathias Komor，紐約，1955年9月

731

732

732

A SMALL 'CIZHOU' BLACK-GLAZED RUSSET-SPLASHED JAR
NORTHERN SONG / JIN DYNASTY
Diameter 4 in., 10.2 cm

PROVENANCE

Alice Boney, New York.
Collection of Dr. John Fong (Ji Zhen Zhai Collection), 1988.

EXHIBITED

Treasures of the Chinese Scholar, University of Pennsylvania Museum of Archeaology and Anthropology, Philadelphia, 1997.

$ 4,000-6,000

北宋 / 金　磁州窯黑釉醬斑小罐

來源
愛麗絲・龐耐，紐約
集珍齋收藏，1988年

展覽
《Treasures of the Chinese Scholar》，賓夕法尼亞大學考古與人類學博物館，費城，1997年

733

733

A 'CIZHOU' BLACK-GLAZED RUSSET-SPLASHED BOWL
NORTHERN SONG DYNASTY
Diameter 4¾ in., 12.1 cm

PROVENANCE

Alice Boney, New York.
Collection of Dr. John Fong (Ji Zhen Zhai Collection), 1988.

EXHIBITED

Treasures of the Chinese Scholar, University of Pennsylvania Museum of Archeaology and Anthropology, Philadelphia, 1997.

$ 3,000-5,000

北宋　磁州窯黑釉醬斑盌

來源
愛麗絲・龐耐，紐約
集珍齋收藏，1988年

展覽
《Treasures of the Chinese Scholar》，賓夕法尼亞大學考古與人類學博物館，費城，1997年

734

A DING-TYPE CIRCULAR BOX AND COVER
NORTHERN SONG DYNASTY
(2)
Diameter 2½ in., 6.4 cm

PROVENANCE

John Sparks Ltd, London.
Brian Page Antiques, Brighton, September 2003.

Finely potted small boxes such as the present example were inspired by metal prototypes and used to store valuable items such as cosmetic pigments and fragments of rare, fragrant woods used for incense. A similar example, described as either Xing or Ding and 10th century, is illustrated in *Decorated Porcelains of Dingzhou, White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, pl. I-22. Compare also a box and cover from the Falk Collection, sold at Christie's New York, 15th October 2001, lot 429.

$ 4,000-6,000

北宋　定窯系白釉蓋盒

來源
John Sparks Ltd.，倫敦
Brian Page Antiques，布來頓，2003年9月

735

735

A SMALL 'JIZHOU' RESIST-DECORATED 'PRUNUS' JAR AND COVER
SOUTHERN SONG DYNASTY

(2)
Diameter 4 in., 10.2 cm

PROVENANCE

Abhaya Asian Antiques, Hong Kong.

$ 2,500-3,500

南宋　吉州窯白釉剔梅花紋小蓋罐

來源
Abhaya Asian Antiques，香港

736

736

A DING-TYPE WHITE-GLAZED FOLIATE-RIM JAR
NORTHERN SONG DYNASTY

Height 5 in., 12.7 cm

PROVENANCE

Abhaya Asian Antiques, Hong Kong, November 2003.

A nearly identical example to the present jar is in the Museum of Fine Arts, Boston (accession no. 50.872) and illustrated in *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, vol. I, New York, 1964, pl. 71.

$ 4,000-6,000

北宋　定窯系白釉花口罐

來源
Abhaya Asian Antiques，香港，2003年11月

737

A MOLDED DING-TYPE 'PHOENIX' BOWL
LATE MING / EARLY QING DYNASTY

Diameter 9¾ in., 24.8 cm

PROVENANCE

Alice Boney, New York.
Collection of Dr. John Fong (Ji Zhen Zhai Collection), 1988.

EXHIBITED

Masterpiece of the Month, Norton Museum of Art, West Palm Beach, 2014.
Norton Museum of Art, West Palm Beach, 2015 (on loan).

Given the prestige and high value bestowed on Ding wares, as early as the 14th century, the potters of Jingdezhen ably produced forms in homage to the famous ware. The skill required to recreate Ding ware was considerable and those who succeeded gained an element of fame. Zhou Danquan, active in the 16th -17th century, is mentioned in the Jingdezhen *Taolu*, noting that his wares, 'were so close to the originals as to be without parallel.' One piece considered to be a late Ming replacement, from the Sir Percival David Collection and now in the British Museum, London is illustrated in Margaret Medley, *Illustrated Catalogue of Ting and Allied Wares*, Percival David Foundation of Chinese Art, London, 1980, pl. 58.

$ 3,000-5,000

明末 / 清初　定窯式白釉印穿花鳳紋盤

來源
愛麗絲・龐耐，紐約
集珍齋收藏，1988年

展覽
《Masterpiece of the Month》，諾頓美術館，西棕櫚灘，2014年
諾頓美術館，西棕櫚灘，2015年（借展）

738

738

A QINGBAI 'FLORAL' COSMETIC BOX AND COVER
SOUTHERN SONG DYNASTY
(2)
Diameter 3½ in., 8.9 cm

PROVENANCE
Sotheby's London, 12th June 1990, lot 162.
Collection of Helen Espir.
R&G McPherson Antiques, London, 18th August 2012.

EXHIBITED
The World in Monochromes, Oriental Ceramic Society, London, 2009, cat. no. 113.

$ 2,000-3,000

南宋　青白釉花式胭脂蓋盒

來源
倫敦蘇富比1990年6月12日，編號162
Helen Espir 收藏
R&G McPherson Antiques，倫敦，2012年8月18日

展覽
《The World of Monochromes》，東方陶瓷學會，倫敦，2009年，編號113

739

739

A QINGBAI OCTAGONAL EWER AND COVER
NORTHERN SONG DYNASTY
(2)
Height 7¾ in., 19.7 cm

PROVENANCE
Brian Page Antiques, Brighton, 4th April 2005.

A nearly identical ewer and cover, dated to the 11th century, is in the Minneapolis Institute of Art, Minneapolis (accession no. 2001.135.1A,B). Another ewer of the same form and size, also attributed to the Northern Song dynasty, is published in the *The Museum of East Asian Art, Inaugural Exhibition*, vol. I, Bath, 1993, cat. no. 59.

$ 4,000-6,000

北宋　青白釉八方連蓋執壺

來源
Brian Page Antiques，布萊頓，2005年4月4日

740

A 'LONGQUAN' CELADON-GLAZED BIRD FEEDER
SOUTHERN SONG DYNASTY
Length 2 in., 5.1 cm

PROVENANCE
Edmund Grundner Asiatica, Salzburg, Austria, 2011.

$ 2,000-3,000

南宋　龍泉窯青釉鳥食罐

來源
Edmund Grundner Asiatica，薩爾茲堡，奧地利，2011年

740

741

A SMALL 'LONGQUAN' CELADON-GLAZED WASHER
SOUTHERN SONG DYNASTY
Diameter 3½ in., 8.9 cm

PROVENANCE
David Hawkes Asian Art, Somerset, March 2007.

$ 5,000-7,000

南宋　龍泉窯青釉小洗

來源
David Hawkes Asian Art，索美塞特，2007年3月

741

742

742

A SMALL GUAN-TYPE TRIPOD CENSER
YUAN - MING DYNASTY
Diameter 2¾ in., 7 cm

PROVENANCE

Alice Boney, New York.
Collection of Dr. John Fong (Ji Zhen Zhai Collection), 1988.

EXHIBITED

Treasures of the Chinese Scholar, University of Pennsylvania Museum of Archeaology and Anthropology, Philadelphia, 1997.

$ 5,000-7,000

元至明　官窯式三足小爐

來源
愛麗絲・龐耐，紐約
集珍齋收藏，1988年

展覽
《Treasures of the Chinese Scholar》，賓州大學考古學及人類學博物館，費城，1997年

743

743

A 'JUN' GREEN-GLAZED TRIPOD CENSER
YUAN DYNASTY
Diameter 4¾ in., 12.1 cm

PROVENANCE

Collection of Mr. and Mrs. Guy Jones.
R&G McPherson Antiques, London.

Agreen Jun incense burner described as Jin or Yuan, 13th or 14th century is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, pl. 389.Another green Jun censer of the same form and size, discovered in 1990 in a Song dynasty tomb at Sanmenxia city, Henan province, now in the collection of Sanmenxia Museum, is illustrated in *Zhongguo chutu ciqi quanji: Henan / Complete Collection of Ceramic Art Unearthed in China: Henan*, vol. 12, Beijing, 2008, pl. 156, and described as originating from the Shenhou kiln in Yuzhou, Henan province.

$ 4,000-6,000

元　鈞窯青釉三足爐

來源
Guy Jones 伉儷收藏
R&G McPherson Antiques，倫敦

744

A GUAN-TYPE WATERPOT
YUAN - MING DYNASTY
Height 2⅝ in., 6.7 cm

PROVENANCE

Tonying & Company, New York.
Collection of Cyrus (1903-1999) and Mildred (1903-1997) Churchill.
The Concordia House Collection.
Offered at Sotheby's New York, 19th March 2007, lot 134.

This charming desk object with its unctuous crackle glaze references the *Guan* glaze so admired in the Southern Song dynasty (1127-1279).It would have been used together with a tubular dropper to be dipped in the water, its opening closed with a finger to draw water out, and released onto the ink stone as necessary. For a Song dynasty example preserved with its tubular droppers, see a Guan bud-form waterpot from the Eli Lilly Collection in the Indianapolis Museum of Art, included in the exhibition *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, Indianapolis Museum of Art, Indianapolis, 1983, fig. 6. Compare also a related Guan-type Longquan waterpot with a stopper, sold in these rooms, 17th March 2015, lot 183.

$ 3,000-5,000

元至明　官窯式三足水盂

來源
通運公司，紐約
Cyrus (1903-1999) 及 Mildred (1903-1997) Churchill
伉儷收藏
雍穆堂收藏
上拍於紐約蘇富比2007年3月19日，編號134

745

745

A GE-TYPE BRUSH WASHER
QING DYNASTY, 18TH / 19TH CENTURY
Length 3½ in., 8.9 cm

PROVENANCE

Peter Boode, London.
Collection of Dr. Carl Kempe (1884-1967).
Sotheby's Paris, 12th June 2008, lot 91.

LITERATURE

Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 185.

$ 2,000-3,000

清十八 / 十九世紀　仿哥釉小洗

來源
Peter Boode，倫敦
卡爾肯普博士 (1884-1967) 收藏
巴黎蘇富比2008年6月12日，編號91

出版
喜龍仁，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964年，圖版185

746

746

A GUAN-TYPE BALUSTERVASE
QING DYNASTY, 19TH CENTURY
Height 8¼ in., 21 cm

PROVENANCE

Denver Art Museum, Denver (according to label).

$ 2,000-3,000

清十九世紀　仿官釉鋪首耳瓶

來源
丹佛藝術博物館，丹佛（標籤）

747

A GOLD CYLINDRICAL CONTAINER
LIAO DYNASTY
Length 4½ in., 11.4 cm

PROVENANCE

Admor Antiques, Oak Brook, July 2007.

A nearly identical case to the present was excavated from the tomb of the Princess of Chen and Xiao Shaoju, dated to 1018 or earlier, and included in *Gilded Splendor, Treasures of China's Liao Empire (907-1123)*, Asia Society, New York, 2006, cat. no. 24, where the author discusses the social significance attached to ownership of these valuable cases, and the possible uses for the form. Sometimes described as a 'needle case', it seems likely that these containers held a variety of small tools and implements for personal use. The form enjoyed enduring popularity among the elite, a Ming dynasty example, now in the Nanjing Museum, excavated from the tomb of Ma Rui (buried 1627) is illustrated in *Power and Glory: Court Arts of the China's Ming Dynasty*, Asian Art Museum, San Francisco, 2016, cat. no. 17.

$ 10,000-15,000

遼　金鏨卷草紋蓋筒

來源
Admor Antiques，奧克布魯克，2007年7月

748

A SET OF TWELVE PAINTED POTTERY ZODIAC FIGURES
TANG DYNASTY
(12)
Height of tallest 7⅛ in., 18.2 cm

PROVENANCE

Sotheby's New York, 1st December 1992, lot 245.

It is rare to find a complete set of twelve zodiac animals. A set of similar zodiac figures of larger size, in the Metropolitan Museum of Art (accession no. 2000.662.7a–l), is included in the Museum's exhibition *Celebrating the Year of the Rabbit*, Metropolitan Museum of Art, New York, 2023.

The dating of the monkey figure is consistent with the results of Oxford Authentication Ltd. thermoluminescence test no. 666f6.

$ 5,000-7,000

唐　陶加彩生肖俑一套十二件

來源
紐約蘇富比1992年12月1日，編號245

本拍品中猴俑經牛津熱釋光檢測編號666f6，結果與其斷代相符

749

749

A PAINTED GRAY POTTERY FIGURE OF A PACK HORSE
NORTHERN WEI DYNASTY
Length 8⅝ in., 22 cm

PROVENANCE

Virginia Private Collection, until 1992.

Compare a similar painted pottery horse carrying heavy packs, previously exhibited in Boston Museum of Fine Arts, Currier Gallery of Art and Worcester Art Museum, sold in these rooms, 7th November 1980, lot 41. Another slightly smaller pack horse formerly in the Aurelius Parenti Collection, sold in Christie's New York, 3rd June 1988, lot 188.

The dating of this lot is consistent with the results of Oxford Authentication Ltd. thermoluminescence test no. 766j71.

$ 4,000-6,000

北魏　灰陶加彩馬

來源
弗吉尼亞州私人收藏，至1992年

本拍品經牛津熱釋光檢測編號766j71，結果與其斷代相符

750

750

PROPERTY FROM A HAWAII PRIVATE COLLECTION

A PAINTED POTTERY FIGURE OF A GUARDIAN
TANG DYNASTY
affixed to wood stand
Height 23⅜ in., 59.5 cm

PROVENANCE

E&J Frankel, New York, 1980-81.

For a similar painted pottery guardian, see Ezekiel Schloss, *Ancient Chinese Ceramic Sculpture from Han through T'ang*, Connecticut, 1977, pl. 86.

$ 8,000-12,000

唐　陶加彩天王立俑

來源
E&J Frankel，紐約，1980至1981年

751

751

A RARE BLUE-GLAZED POTTERY FIGURE OF A GROOM
TANG DYNASTY
Height 11¼ in., 28.5 cm

PROVENANCE
Sotheby's New York, 20th September 1995, lot 338.

$ 8,000-12,000

唐　藍釉陶俑

來源
紐約蘇富比1995年9月20日，編號338

752

752

A SANCAI-GLAZED POTTERY FIGURE OF A LOKAPALA
TANG DYNASTY
Height 32 in., 81.4 cm

PROVENANCE
Lannan Foundation.
Sotheby's New York, 3rd December 1986, lot 105.

The dating of this lot is consistent with the results of Daybreak Inc. thermoluminescence test no. 151A49.

$ 8,000-12,000

唐　三彩天王立像

來源
Lannan Foundation
紐約蘇富比1986年12月3日，編號105

本拍品經Daybreak Inc. 熱釋光檢測編號151A49，結果與其斷代相符

753

753

A SANCAI-GLAZED POTTERY TRIPOD CENSER
TANG DYNASTY
Diameter 8⅞ in., 22.5 cm

PROVENANCE
Acquired in New York, 1998.
Bonhams New York, 21st July 2020, lot 127.

The dating of this lot is consistent with the results of Oxford Authentication Ltd. thermoluminescence test no. C122b44.

⊖ $ 4,000-6,000

唐　三彩三足爐

來源
得於紐約，1998年
紐約邦瀚斯，2020年7月21日，編號127

本拍品經牛津熱釋光檢測編號C122b44，結果與其斷代相符

754

PROPERTY FROM THE BARBARA AND LESTER LEVY COLLECTION

A SANCAI-GLAZED JAR AND A COVER
TANG DYNASTY
(2)
Height 10¼ in., 26 cm

PROVENANCE
Sotheby's London, 7th June 2000, lot 90.

$ 4,000-6,000

唐　三彩罐配蓋

來源
倫敦蘇富比2000年6月7日，編號90

754

755

755

A RARE MOLDED GREEN-GLAZED FLASK (BIANHU)
SUI DYNASTY
Height 5⅞ in., 14.9 cm

PROVENANCE
Offered at Sotheby's New York, 17th September 1998, lot 199.

$ 4,000-6,000

隋　綠釉印花紋扁壺

來源
上拍於紐約蘇富比1998年9月17日，編號199

756

756

PROPERTY FROM THE YOUSAIAN COLLECTION

A RARE MOLDED GREEN-GLAZED POTTERY JAR
LATE TANG / LIAO DYNASTY
Japanese wood box (3)
Height 4⅜ in., 11.2 cm

PROVENANCE
Collection of Takagi Yoshio (1923-2001).

See a very similar green-glazed jar from the collection of Stephen Junkunc, III, sold in these rooms, 19th March 2019, lot 121.

⊖ $ 6,000-8,000

唐末 / 遼　綠釉貼花罐

來源
高木義夫 (1923-2001) 收藏

757

PROPERTY FROM THE BARBARA AND LESTER LEVY COLLECTION

A LARGE GREEN-GLAZED POTTERY JAR
TANG DYNASTY
Height 10⅝ in., 27 cm

PROVENANCE
Orientique, Hong Kong, 29th April 2004.

$ 5,000-7,000

唐　綠釉罐

來源
吉慶堂，香港，2004年4月29日

758

A WHITE-GLAZED JAR
FIVE DYNASTIES
Diameter 4⅝ in., 11.8 cm

⊖ $ 6,000-8,000

五代　白釉罐

758

759

A RARE PAIR OF SMALL WHITE-GLAZED STEM DISHES
SUI DYNASTY
(2)
Diameter 3½ in., 9 cm

PROVENANCE

Acquired in Hong Kong in the early 1990s.

This type of stem dish gained popularity during the Sui Dynasty, and its presence can be found in Sui-era paintings and murals. Compare a green-glazed stem dish of slightly larger size in the Palace Museum, Beijing (accession no. 新00140853); another example of a single stem dish in the Museum of Fine Art, Boston (accession no. 50.1362), formerly in the Charles B. Hoyt Collection, illustrated in Hsien-Ch'i Tseng and Robert Paul Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, vol. 1, New York, 1964, pl. 65; one stem dish of larger size in the Barlow Collection, illustrated in Michael Sullivan, *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, pl. 27c.

⊖ $ 20,000-30,000

隋　白釉高足盤一對

來源
1990年代初得於香港

759

760

A LARGE WHITE-GLAZED CUP
SUI DYNASTY
Diameter 4⅝ in., 11.8 cm

PROVENANCE

Acquired in Hong Kong in the early 1990s.

Large in size, this cup is a rare example of the high quality white wares produced during the Sui dynasty. Related cups have been discovered from Sui dynasty tombs. See, for example, a group of three closely related cups attributed to the Xing kilns, excavated from the tomb of Li Yu, dated to the year 605, in Xi'an, Shaanxi province, published in Shaanxi Provincial Institute of Archaeology, 'Xi'an nanjiao sui liyu mu fajue jianbao [A brief report on the excavation of the Sui tomb of Li Yu in the southern rural of Xi'an]', *Wenwu*, no. 7, 2009, fig. 28; and two other cups excavated from the tomb of Yuan Wei and his wife, dated 601, in Xianyang city, Shaanxi province, published in Shaanxi Provincial Institute of Archaeology and Xianyang Institute of Cultural Relics and Archeology, 'Sui yuanwei fufu mu fajue jianbao [A brief report on the excavation of the Sui tomb of Yuan Wei and his wife]', *Kaogu yu wenwu / Archaeology and Cultural Relics*, no. 1, 2012, fig. 5, no. 1, together with three smaller cups, nos 2 and 4; and another, excavated from the dated tomb (607) of Zhang Lin and his wife in Chang'an district, Xi'an, now preserved in the Xi'an Institute of Cultural Relics Preservation, illustrated in Zhang Bai, *Zhongguo chutu ciqi quanji / Complete Collection of Ceramic Art Unearthed in China*, Beijing, 2008, pl. 14.

⊖ $ 20,000-30,000

隋　白釉盃

來源
1990年代初得於香港

761

A RARE WHITE-GLAZED JAR AND COVER SUI DYNASTY

Japanese wood box (4)
Height 5½ in., 14 cm.

PROVENANCE

Japanese Private Collection, Kansai Region.

Jars of this form were created throughout the Tang dynasty in *sancai*, but it was during the earlier Sui dynasty that they reached the pinnacle of quality and beauty, with the high kaolin content of the local clay at the kilns of the northern kilns enabling the production of whitewares of the highest caliber. It is rare to find such a jar preserved in good condition, and all the rarer, complete with its original cover.

While the emergence of stonewares can be traced back to earlier dynasties, major advances in firing techniques occurred in the 6th century. According to the Palace Museum, Beijing, the white wares excavated from the tomb of Li Jingxun of the fourth year of Daye in the Sui dynasty (608), which belonged to the daughter of an official with close connections to the court, demonstrate a huge improvement in glaze quality compared to the white wares unearthed from the tomb of General Fan Cui of the sixth year of Wuping in the Northern Qi dynasty (575). The present jar and cover, with its pale whitish-green glaze and large body skillfully executed, represents the technical advances made during the Sui period, which laid a solid foundation for the further development of white wares in later dynasties, such as Ding ware of the Song.

Distinguished by its glaze, size and shape, this vessel has several recorded counterparts. Compare a white-glazed jar of this form, with a broken cover, excavated from a Sui tomb at Houchuan, Henan and now in the Chinese History Museum, Beijing, illustrated in *Zhongguo Taoci Quanji: Sui Tang* [The Complete Works of Chinese Ceramics: Sui and Tang Dynasties], vol. 5, Shanghai, 2000, pl. 13. Compare also a jar illustrated by Bo Gyllensvard, *Oriental Ceramics: The World's Great Collections*, vol. 8, The Museum of Far Eastern Antiquities, Stockholm, Tokyo, 1982, fig. 41, from the collection of King Gustaf VI Adolf, no. 1814. See also a jar and cover sold at Christie's Hong Kong, 29th November 2022, lot 2909, and another without a cover, illustrated in *Chinese Ceramics A.D. 400-1400: Selections from an American Collection*, J.J Lally & Co., New York, 2007, cat. no. 2, sold at Christie's New York, 29th March 2003, lot 72.

⊖ $ 100,000-150,000

隋　白釉帶蓋唾壺

來源
日本關西私人收藏

762

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

A RARE INSCRIBED 'XING' BOWL
TANG DYNASTY

the base incised with a character *guan* (official)
Diameter 7½ in., 19 cm

PROVENANCE

Sotheby's New York, 2nd June 1993, lot 292.

The present bowl is rare on account of the incised character '*guan*' to the base. In 2003, numerous shards of white-glazed bowls with the '*guan*' character inscribed to the base were excavated at the old Xing kiln site in Hebei province. Lü Chenglong in *Dingyaoyaji gugongbowuyuan zhencang ji chutu dingyao ciqi huicui / Selection of Ding Ware. The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, p. 13, suggests that almost all white porcelains bearing the '*guan*' mark are products of the 'Ding' kilns, with the notable exception of a small group made at the 'Xing' kilns, such as the present bowl, and that the '*guan*' mark is an indication of higher quality. Fan Dongqing in 'Early Ding Wares in the Shanghai Museum', *Orientations*, February 1991, p. 52, further notes that wares inscribed with the character is associated with the imperial court, high officials and noble families, and were produced to the highest standards.

$ 20,000-30,000

唐　邢窯白釉盌

底字：
官

來源
紐約蘇富比1993年6月2日，編號292

763

A 'DING' WHITE-GLAZED JAR
NORTHERN SONG DYNASTY

Diameter 5⅞ in., 15 cm

PROVENANCE

Collection of Dr. Carl Kempe (1884-1967), by 1949.
Offered at Sotheby's London, 14th May 2008, lot 286.

EXHIBITED

Sung. Keramisk Guldalder, Nationalmuseum, Stockholm, 1949, cat. no. 14.

LITERATURE

'Hsing-Yao and Ting-Yao', *The Bulletin of Far Eastern Antiquities*, no. 25, Stockholm, 1953, pls 100 (lower) and 101.
Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 395.
The World's Great Collections. Oriental Ceramics, Museum of Far Eastern Antiquities, Stockholm, vol. 8, Tokyo, 1982, pl. 101.
Chinese Ceramics Treasures: A Selection from Ulricehamn East Asian Museum, including The Carl Kempe Collection, Ulricehamn, 2002, pl. 597.

⊖ $ 6,000-8,000

北宋　定窯白釉罐

來源
卡爾肯普博士 (1884 – 1967) 收藏，於1949年已入藏
上拍於倫敦蘇富比2008年5月14日，編號286

展覽
《Sung. Keramisk Guldalder》，國立博物館，斯德哥爾摩，1949年，編號14

出版
〈Hsing-Yao and Ting-Yao〉，《The Bulletin of Far Eastern Antiquities》，卷25，斯德哥爾摩，1953年，圖版100（下）及101
喜龍仁，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964年，圖版395
《The World's Great Collections. Oriental Ceramics. Museum of Far Eastern Antiquities, Stockholm》，卷8，東京，1982年，圖版101
《博物館珍藏的精品中國陶器及其它》，乌尔里瑟港市镇，2002年，圖版597

764

A RARE LARGE CARVED 'DING' WHITE-GLAZED 'FISH' BASIN
NORTHERN SONG DYNASTY

Diameter 11¼ in., 28.5 cm

PROVENANCE

Collection of Dr. Cornelius Osgood (1905-1985).

Basins of large dimension, such as the present example, are very rare. Similar basins are known in museum collections; compare one in the National Palace Museum, Taipei (accession no. 故瓷014203N000000000); another example now in the British Museum, London, from the Sir Percival David Collection, published in Mary Tregear, *Song Ceramics*, London, 1982, col. pl. 29.

Only a few pieces similar in size and design to the present basin have been sold at auction; one carved with larger fish and lotus petals on the exterior, in our Hong Kong rooms, 31st October 1995, lot 343, again in our Hong Kong rooms, 31st March 2005, lot 32, and illustrated in *Sotheby's: Thirty Years in Hong Kong*, Hong Kong, 2003, pl. 103; another sold in our London rooms, 14th May 2008, lot 297.

Dr. Cornelius Osgood (1905-1985) was a professor of anthropology at Yale University, New Haven, and a leading scholar of the cultures of the Arctic and East Asia. Joining the Peabody Museum of Natural History at Yale in 1930, Osgood became the curator of its anthropology department in 1934 and was appointed the Peabody's associate director in 1966. He built up a strong collection of Chinese porcelain, with many works acquired from Frank Caro.

⊖ $ 40,000-60,000

北宋　定窯刻白釉魚紋大盌

來源
Cornelius Osgood博士 (1905-1985) 收藏

765

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

A 'CIZHOU' SGRAFFIATO BROWN-GLAZED 'FLORAL' VASE (YUHUCHUNPING)
JIN DYNASTY

Height 11¼ in., 28.6 cm

PROVENANCE

Acquired in New York.

$ 6,000-8,000

金　磁州窯褐釉剔花玉壺春瓶

來源
得於紐約

766

766

A DING-TYPE BROWN-GLAZED JAR
NORTHERN SONG DYNASTY
Diameter 6 in., 15.2 cm

PROVENANCE
Acquired in Hong Kong in the 1990s.

⊖ $ 10,000-15,000

北宋　定窯系褐釉罐

來源
購於香港，1990年代

767

767

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

A LARGE BLACK-GLAZED 'OIL SPOT' BOWL
JIN DYNASTY
Diameter 7¾ in., 19.7 cm

PROVENANCE
Alberts-Langdon, Boston, 28th January 2000.

$ 8,000-12,000

金　黑釉油滴紋大盌

來源
Alberts-Langdon，波士頓，2000年1月28日

768

A 'DING' PERSIMMON-GLAZED LOBED DISH
NORTHERN SONG DYNASTY
Diameter 7⅛ in., 18.2 cm

PROVENANCE
American Private Collection.

⊖ $ 10,000-15,000

北宋　定窯醬釉葵花式盤

來源
美國私人收藏

768

769

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

A LARGE BLACK-GLAZED RUSSET-SPLASHED BOWL
JIN / YUAN DYNASTY
Diameter 8 in., 20.3 cm

PROVENANCE
Acquired in New York.

$ 4,000-6,000

金 / 元　黑釉醬斑盌

來源
得於紐約

769

770

AN EXCEPTIONAL 'JIAN' 'NOGIME TEMMOKU' TEA BOWL
SOUTHERN SONG DYNASTY

Japanese wood box (3)
Diameter 4⅝ in., 12 cm.

PROVENANCE

Japanese Private Collection, Kansai Region.

Bowls with this exquisite dappled black glaze with striking iridescent 'hare's fur' and 'oil spot' markings are among the most celebrated products of the Song dynasty kilns at Jian, in northern Fujian province. The desirability of these bowls coevolved with the tea-drinking tradition of the period.

At that time, Chan Buddhist priests prepared, imbibed, and served tea for its beneficial effects on the body and mind. The elaborate preparatory process – which involved scraping tea from a pressed cake, drying it, grinding it, putting it through a sieve, selecting the finest resulting powder, mixing it into a paste with warm water, and gradually adding additional water while simultaneously whisking it into a frothy beverage – played a central role in religious ceremonies. It also became fashionable in elite social circles. Sacred and secular enthusiasts alike sought to master the art of tea-making, with praise awarded to the person who achieved the richest froth.

The intrinsic qualities of Jian bowls made them particularly suited for tea preparation and enjoyment. In size and form, they were comfortable to hold. Their heavy potting had an insulating effect, keeping the tea inside hot while protecting the fingers from the heat. Their speckled black glazes, subtly imbued with the spectral colouration of refracted light, heightened the aesthetic experience of a well-formed white froth. Additionally, Jian bowls were made in the same province as the empire's prized teas, providing another link between the vessel and its contents.

Jian artisans experimented within this ceramic type with dazzling results. By manipulating body and glaze compositions, kiln temperatures, the cooling process, and allowing for the interventions of chance factors in the firing process, Jian ceramicists created wares that display the full potential of the iron oxide glaze. One of the most desirable and extremely rare effects is 'oil spot', in which tiny shimmering circles appear on the glaze. It is difficult to achieve because the craftsman must interrupt the firing between the moment when the spots form and the moment when they dissolve into streaks. Most 'oil spot' examples today are found in Japan, where they have long been prized and known as *yuteki temmoku* (oil-spot temmoku).

This type of glaze was so popular that it was copied by several northern kilns, which applied a dark brown slip to the unglazed part at the base to hide their light grey or brown stoneware body. These 'oil-spots' were formed when oxides of iron segregated themselves from the iron-saturated glaze during firing and crystallised on the surface during cooling (Robert D. Mowry, *Hare's Fur, Tortoiseshell and Partridge Feathers. Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1995, p. 222).

A similar Jian bowl with a metal rim mount, from the collection of the Tokyo Bunkacho, the Agency for Cultural Affairs, Tokyo, registered by the Japanese Government as an Important Cultural Property, was included in the *Special Exhibition. Chinese Ceramics*, Tokyo National Museum, Tokyo, 1994, cat. no. 198, and again in *Song Ceramics*, Tobu Museum of Art, Tokyo, 1999, cat. no. 76, together with a related oil-spot bowl with larger spots from the Museum of Oriental Ceramics, Osaka, which is designated as a National Treasure, cat. no. 74.

For other examples of similar quality sold at auction, see the 'Jian' 'temmoku' from the Aoyama studio, sold in our Hong Kong rooms, 8th April 2023, lot 3674, and another from the Plesch and Pilkington Collections, sold in our Hong Kong rooms, 6th April 2016, lot 12 and again 9th October 2020, lot 31.

⊖ $ 80,000-120,000

南宋　建窯禾目天目茶盞

來源
日本關西私人收藏

771

771

A PAIR OF 'JIZHOU' PAINTED PEAR-SHAPED VASES
SOUTHERN SONG DYNASTY

(2)
Height 5⅝ in., 14.4 cm

PROVENANCE

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving.

⊖ $ 5,000-7,000

南宋　吉州窯白地褐花長頸瓶一對

來源
佛羅倫斯 (1920-2018) 及赫伯特・歐雲 (1917-2016) 伉儷收藏

772

772

A 'CIZHOU' BROWN-DECORATED WHITE-GLAZED 'FLORAL' BOWL
NORTHERN SONG DYNASTY

Japanese wood box (3)
Width 5⅛ in., 12.9 cm

PROVENANCE

Acquired between the late 1980s and 1990s.

⊖ $ 3,000-5,000

北宋　磁州窯白地褐彩點花紋束口盌

來源
得於1980年代末至1990年代

773

A RARE AND LARGE 'JIAN' 'HARE'S FUR' BOWL
SOUTHERN SONG DYNASTY

Japanese wood box (3)
Diameter 7¼ in., 18.4 cm

⊖ $ 30,000-50,000

南宋　建窯黑釉兔毫紋撇口盞

774

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

A RARE CARVED CELADON-GLAZED 'LOTUS' EWER, COVER AND OPENWORK BASIN FIVE DYNASTIES / NORTHERN SONG DYNASTY

(3)

Height 10⅝ in., 27 cm

PROVENANCE

Sotheby's Hong Kong, 27th April 1993, lot 14.

This superlative ewer, representative of the finest craftsmanship of the period, is crisply carved on each side with a large formal lotus flower borne on an encircling leafy scroll above a band of overlapping upright lotus petals skirting the foot. The front of the facetted curved spout is decorated with an applied horned and bearded mask, its eyes and a spot on the forehead picked-out in iron-brown. Echoing the ewer, the deep basin is pierced around the sides with four similar blooms above a band of overlapping upright petals.

No other celadon-glazed ewer or basin of this type with openwork decoration appears to be recorded and it is similarly rare to find other greenwares with this bold style of carving.Before the Yuan Dynasty, pierced openwork decoration was rarely used as a purely decorative feature, and was generally functional, serving a purpose such as on incense burners.While the usual type of warming basin with solid walls is believed to have been filled with hot water to keep the wine in the ewer warm, the present piece may have been made for burning embers.

$ 100,000-150,000

五代 / 北宋　青釉刻蓮紋執壺連蓋及鏤空蓮紋溫盤

來源

香港蘇富比1993年4月27日，編號14

775

775

A MOLDED 'YAOZHOU' CELADON-GLAZED 'PEONY' BOWL
NORTHERN SONG / JIN DYNASTY
Diameter 7¾ in., 19.7 cm

⊖ $ 6,000-8,000

北宋 / 金　耀州窯青釉印花牡丹紋盌

776

A MOLDED 'YAOZHOU' CELADON-GLAZED 'FLORAL' BOWL
NORTHERN SONG / JIN DYNASTY
Diameter 8⅜ in., 21.4 cm

PROVENANCE
Acquired in Hong Kong in the 1990s.

⊖ $ 10,000-15,000

北宋 / 金　耀州窯青釉印花花卉紋盌

來源
購於香港，1990年代

776

777

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

A CARVED 'YAOZHOU' CELADON-GLAZED 'LOTUS' BOWL
NORTHERN SONG DYNASTY
Diameter 5½ in., 14 cm

PROVENANCE
Collection of Richard Hultmark (1867-1935), Stockholm, and thence by descent.

Richard Hultmark (1867-1935) was a renowned collector of Chinese art and an early advocate of pre-Ming ceramics which, in the early decades of the 20th century, had begun to garner serious attention from Western collectors. His brother Emil (1872-1942) also collected Chinese ceramics and works of art. The brothers were generous patrons of the arts providing funds and art to the Museum of Far Eastern Antiquities in Stockholm. Both were members of the Chinese Research Committee to aid the museum and, in 1929, were founding members of the 'Kinaklubben' the China Club together with Carl Kempe (1884-1967) and the Crown Prince Gustav Adolf. Richard and Emil also played an active role in the Karlbeck Syndicate (1930-1934), a collector's group that focused primarily on the collecting and studying of early Chinese art.

$ 4,000-6,000

北宋　耀州窯青釉刻蓮紋盌

來源
Richard Hultmark (1868-1935) 收藏，斯德哥爾摩，此後家族傳承

778

778

A 'JUN' BLUE-GLAZED DISH
YUAN DYNASTY

Japanese wood box (3)
Diameter 5⅝ in., 14.4 cm

PROVENANCE

Acquired in Hong Kong in the 1990s.

⊖ $ 4,000-6,000

元　鈞窯天藍釉盤

來源
得於香港，1990年代

779

779

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

A LARGE 'JUN' BLUE-GLAZED BOWL
NORTHERN SONG DYNASTY

Diameter 7¼ in., 18.5 cm

PROVENANCE

Acquired in New York.

$ 5,000-7,000

北宋　鈞窯天藍釉大盌

來源
得於紐約

780

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

A 'JUN' BLUE-GLAZED DISH
NORTHERN SONG / JIN DYNASTY

Diameter 7 in., 17.8 cm

PROVENANCE

Acquired before 2000.

$ 8,000-12,000

北宋 / 金　鈞窯天藍釉盤

來源
得於2000年之前

781

781

PROPERTY FROM THE BARBARA AND LESTER LEVY COLLECTION

A 'JUN' PURPLE-splashed BLUE-GLAZED BOWL
YUAN DYNASTY

Diameter 6⅞ in., 17.5 cm

PROVENANCE

Orientique, Hong Kong, 6th January 1999.

$ 5,000-7,000

元　鈞窯天藍釉紫斑盌

來源
吉慶堂，香港，1999年1月6日

782

PROPERTY FROM AN IMPORTANT WEST COAST PRIVATE COLLECTION

A 'JUN' PURPLE-splashed BOWL
YUAN DYNASTY

Diameter 6⅝ in., 16.9 cm

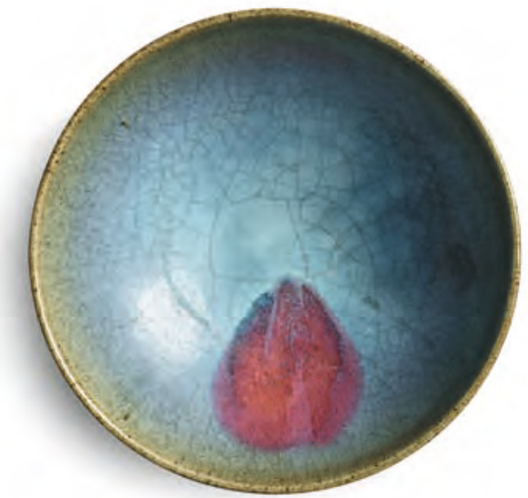
EXHIBITED

Minneapolis Institute of Art, Minneapolis, 2020-2023 (on loan).

$ 8,000-12,000

元　天藍釉紫斑盌

展覽
明尼阿波利斯美術館，明尼阿波利斯，2020至2023年（借展）



782

783

PROPERTY FROM AN IMPORTANT WEST COAST PRIVATE COLLECTION

AN INCISED QINGBAI 'FLORAL' BOWL
SOUTHERN SONG DYNASTY

Diameter 5¼ in., 13.3 cm

PROVENANCE

E&J Frankel, New York.

EXHIBITED

Minneapolis Institute of Art, Minneapolis, 2020-2023 (on loan).

$ 10,000-15,000

南宋　青白釉劃花蓮瓣盌

來源
E&J Frankel，紐約

展覽
明尼阿波利斯美術館，明尼阿波利斯，2020至2023年（借展）

784

A MOLDED 'LONGQUAN' CELADON-GLAZED 'FLORAL' CUP
YUAN DYNASTY
Diameter 3⅜ in., 8.7 cm

PROVENANCE
Japanese Private Collection (by repute).

⊖ $ 4,000-6,000

元　青釉印花盃

來源
日本私人收藏 (傳)

784

786

786

A 'LONGQUAN' CELADON-GLAZED STEMCUP
EARLY MING DYNASTY
Japanese wood box (3)
Height 3⅜ in., 8.6 cm

PROVENANCE
Japanese Private Collection (by repute).

⊖ $ 3,000-5,000

明初　龍泉窯青釉高足盃

來源
日本私人收藏 (傳)

785

785

PROPERTY FROM A DISTINGUISHED EAST COAST PRIVATE COLLECTION

A 'LONGQUAN' CELADON-GLAZED HANDLED 'ARROW' VASE
SOUTHERN SONG DYNASTY
Height 9⅛ in., 23.4 cm

$ 3,000-5,000

南宋　龍泉窯粉青釉貫耳瓶

787

A 'LONGQUAN' CELADON-GLAZED CONICAL BOWL
SOUTHERN SONG DYNASTY
Japanese wood box (3)
Diameter 4⅞ in., 12.4 cm

PROVENANCE
Japanese Private Collection (by repute).

⊖ $ 10,000-15,000

南宋　龍泉窯青釉笠式盌

來源
日本私人收藏 (傳)

787

788

788

AN ARCHAISTIC WHITE-GLAZED MOLDED 'YIXING' 'LOTUS' TRIPOD CENSER
MING DYNASTY

Diameter 7¾ in., 19.8 cm

PROVENANCE

British Private Collection.

Compare a stylistically similar archaistic molded Yixing *ding*, attributed to the Ming dynasty, in the collection of the Palace Museum, Beijing (accession no. 故0014572). See also two Yixing *meiping* decorated with lotus designs similar to that of the present censer, attributed to the Ming dynasty, one in the Palace Museum, Beijing (accession no. 新00098313); the other previously in the collection of George Salting and now housed in the Victoria and Albert Museum, London (accession no. C.316-1910).

⊖ $ 5,000-7,000

明　宜興白釉浮雕蓮紋仿古三足爐

來源
英國私人收藏

789

789

CHINESE ART FROM THE COLLECTION OF BRUCE DAYTON AND RUTH STRICKER DAYTON

A PAIR OF PIERCED AND CARVED 'LONGQUAN' CELADON-GLAZED GARDEN SEATS
MING DYNASTY

(2)
Height 14 in., 35.6 cm

PROVENANCE

Christie's London, 1st September 1999, lot 399.

$ 8,000-12,000

明　龍泉窯青釉開光鏤空花卉紋坐墩一對

來源
倫敦佳士得1999年9月1日，編號399

790

A LARGE CARVED 'LONGQUAN' CELADON-GLAZED DISH
MING DYNASTY, 15TH CENTURY

Diameter 18⅞ in., 48 cm

⊖ $ 20,000-30,000

明十五世紀　龍泉窯青釉刻花錦紋大盤

791

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A RARE WUCAI 'MYTHICAL BEAST' CHESS JAR MARK AND PERIOD OF WANLI

the base with a six-character mark in underglaze blue within a double circle, Japanese wood cover, stand, and box (5)
Diameter 5⅝ in., 14.5cm.

PROVENANCE

Japanese Private Collection.

This rare box is brilliantly enamelled in *wucai* with a vibrant scene of auspicious beasts including *qilin*. The usage of these drum-shaped boxes is still not fully understood. While some were probably made as cricket cages, related boxes, also extremely rare, may have been used by the Wanli emperor as containers for chess pieces (often known by its Japanese name *go*). In Japan, this form was later valued as *mizusashi* or water jars for the tea ceremony, a likely usage for the current box.

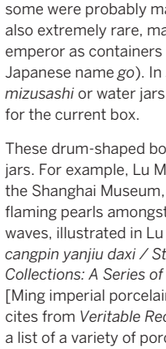
These drum-shaped boxes are often interpreted as chess jars. For example, Lu Minghua proposes this for a box in the Shanghai Museum, decorated with dragons chasing flaming pearls amongst clouds and above mountains and waves, illustrated in Lu Minghua, *Shanghai Bowuguan cangpin yanjiu daxi / Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqi* [Ming imperial porcelain], Shanghai, 2007, pl. 3-104, and cites from *Veritable Records of the Ming Shenzong Emperor* a list of a variety of porcelains urgently required by the Wanli Emperor in the 12th year of his reign (1584), including chess pieces, chess jars, brush handles, and various other types of boxes. Another record in the *Gazetter of Jiangxi Province* lists many imperial porcelains made for the Wanli Emperor in the 11th year of his reign, including chess boards with dragon and clouds in *wucai*, as well as chess pieces with dragon design in underglaze blue, see Wang Guangyao, *Ming dai gongting taoci shi* [A history of ceramics for the Ming dynasty court], Beijing, 2010, p. 93. The polychrome dragon box in Shanghai may therefore represent a chess jar, having formed a set with the chess boards and chess pieces of similar decoration listed in the above record. The same may apply to a companion box missing the cover, illustrated in Suzanne Valenstein, *The Herzman Collection of Chinese Ceramics*, New York, 1992, pl. 85, now in the Metropolitan Museum of Art, New York.

Comparable examples to the current jar are rare. There are two slightly shorter boxes from the Iver Munthe Daae Collection: one, now in the Oslo Kunstindustrimuseet, illustrated in Johanne Huitfeldt, *Porselenet fra Kina*, Oslo, 1978, p. 80; the other sold in our Hong Kong rooms, 1st-2nd November 1994, lot 54, and illustrated in *Sotheby's. Thirty Years in Hong Kong*, Hong Kong, 2003, pl. 176. See also a jar complete with its cover sold in our Hong Kong rooms, 5th October 2016, lot 110, from the collection of a Paris connoisseur.

⊖ $ 80,000-120,000

明萬曆　五彩瑞獸紋罐
《大明萬曆年製》款

來源
日本私人收藏



792

A RARE GILT-INCISED 'QIANGJIN' AND 'TIANQI' LACQUER 'DRAGON' SQUARE DISH MARK AND PERIOD OF WANLI, DATED *XINMAO* YEAR, CORRESPONDING TO 1591

Diameter 7½ in., 19 cm

PROVENANCE

Japanese Private Collection.

The current dish is an extremely rare example of the developments in lacquer decorative techniques during the late Ming period, which combined two methods, *tianqi and qiangjin*, for use on imperial lacquer and also employs the very rare technique of the use of silver on lacquer. The *tianqi* method, or 'in-filled lacquer', consists of filling outlined areas with different-colored lacquer, thereby defining the detailed pattern. In contrast, *qiangjin* involves the inlaying of thin gold leaf into finely-incised designs onto a lacquer foundation. This latter technique was popular during the Yongle period, and can be seen on red-lacquered sutra covers where the surfaces have been ornately decorated in gilt; for example see one included in the exhibition *2000 Years of Chinese Lacquer*, The Chinese University of Hong Kong, Hong Kong, 1993, cat. no. 79.

A circular Wanli reign-marked dish of related form and decorative lacquer technique was sold in our Hong Kong rooms, 7th October 2013, lot 158, from the collection of Sakamoto Goro. Compare another bearing a Wanli *yiwei* cyclical date (1595) from the Lee Family Collection, was included in the exhibition *Dragon and Phoenix. Chinese Lacquer Ware*, The Museum of East Asian Art, Cologne, 1990,cat. no. 81; another, also dated 1595, included in the exhibition *2000 Years of Chinese Lacquer, op.cit*., cat. no. 84; and a third, with a cyclical date *renchen* (1592), sold in our Hong Kong rooms, 27th April 2003, lot 291.

⊖ $ 80,000-100,000

明萬曆辛卯（1591年） 戧金填漆龍紋倭角方盤《大明萬曆辛卯年製》款

來源
日本私人收藏

793

793

A CINNABAR LACQUER BARBED-RIM DISH
SONG / YUAN DYNASTY
Diameter 9⅞ in., 25 cm

PROVENANCE
Bonhams New York, 21st July 2020, lot 122A.

⊖ $ 4,000-6,000

宋 / 元　朱漆蓮瓣盤

來源
紐約邦瀚斯，2020年7月21日，編號122A

794

794

A MOTHER-OF-PEARL-INLAID BLACK LACQUER CUP STAND
17TH / 18TH CENTURY
Japanese wood box (3)
Width 6¼ in., 15.8 cm

⊖ $ 6,000-8,000

十七 / 十八世紀　黑漆嵌螺鈿錦紋盞托

795

TWO LARGE SOAPSTONE STANDING FIGURES
QING DYNASTY, 19TH CENTURY
affixed to stand (2)
Height of taller 18⅛ in., 46 cm

$ 10,000-15,000

清十九世紀　壽山石雕人物立像兩件

796

A RARE AND LARGE BRONZE HANDLED VASE YUAN DYNASTY

Height 20⅛ in., 51 cm

PROVENANCE

Acquired in New York, 1998.
Christie's New York, 19th March 2009, lot 542.

Compare a very similar Yuan dynasty bronze vase of related form, although smaller in size, decorated with *taotie* masks and waves around the neck and foot, respectively, from the collection of the National Palace Museum, Taipei, included in the Museum's exhibition *Age of the Great Khan. Pluralism in Chinese Art and Culture under the Mongols*, Taipei, 2001, cat. no. IV-4, where the author notes that bronze vases of this type were inspired by archaic ritual bronzes from the Shang and Zhou dynasty, and often served a decorative function or as ritual vessels on an altar table during the Yuan dynasty. The form of the present vase continued to be popular during the Ming dynasty. See a bronze altar vase of a related form but absent of decoration, dated by inscription to the 7th year of Hongzhi, corresponding to 1494, in the Saint Louis Art Museum, Saint Louis, published in Philip K. Hu, *Later Chinese Bronzes. The Saint Louis Art Museum and Robert E. Kresko Collection*, Saint Louis, 2008, no. 4.

$ 12,000-15,000

元　銅瑞獸耳活環大瓶

來源
1998年得於紐約
紐約佳士得2009年3月19日，編號542

797

PROPERTY FROM THE MACLEAN COLLECTION

A LARGE INSCRIBED BRONZE TEMPLE BELL DATED *TIANQI BINGYIN* YEAR, CORRESPONDING TO 1626

cast around the lower body with two inscriptions reading *Tianqi bingyin nian mengqiu jiri dan* (on the first day of the seventh month of the *bingyin* year of Tianqi) and *Shanghai xian ershi baolongwangmiao dizi Lu Ziqing zhi* (disciple Lu Ziqing commissioned [this bell] for the Dragon King Temples at the twentieth *bao* in the Shanghai county)
Height 14⅞ in., 38 cm

PROVENANCE

Christie's New York, 16th September 1998, lot 263.

$ 7,000-10,000

明天啟丙寅年（1626年）　銅交龍鈕鐘

銘文：
天啟丙寅年孟秋吉日旦 上海縣二十保龍王廟弟子陸子清置
皇圖永固 帝道遐昌 道日增輝 法輪常轉

來源
紐約佳士得1998年9月16日，編號263

798

798

A BRONZE HANDLED CENSER
QING DYNASTY, 17TH / 18TH CENTURY
the base cast with a three-character mark reading *Songyuelü*
Width across handles 6⅝ in., 16.7 cm

$ 6,000-8,000

清十七 / 十八世紀　銅壓經爐
《松月侶》款

799

799

AN ARCHAISTIC BRONZE RECTANGULAR CENSER
17TH / 18TH CENTURY
the base cast with a two-character mark reading *xi cang*
Width across handles 4⅝ in., 11.7 cm

PROVENANCE
Hong Kong Private Collection.

⊖ $ 8,000-12,000

十七 / 十八世紀　銅雙耳馬槽爐
《璽藏》款

來源
香港私人收藏

□ 800

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A RARE LARGE BRONZE RECTANGULAR CENSER WITH TWO FOREIGNERS
17TH / 18TH CENTURY
the base with an apocryphal Xuande six-character mark within a recessed panel
Width 24¾ in., 62.8 cm

PROVENANCE
Christie's New York, 14th-15th September 2017, lot 925.

See a closely related censer, smaller in size, sold at Christie's London, 10th June 1991, lot 150.

$ 40,000-60,000

十七至十八世紀　銅胡人獻寶大方爐
《大明宣德年製》仿款

來源
紐約佳士得2017年9月14至15日，編號925

801

AN INSCRIBED ARCHAISTIC GOLD-SPLASHED BRONZE JUE
QING DYNASTY, 18TH CENTURY

the underside inscribed with a five-character inscription reading *Bo Shen zuo bao yi* (Bo Shen made this precious ritual vessel)
Height 9¼ in., 23.4 cm

See a closely related gold-splashed bronze *jue* of this type with the same inscription from the Water, Pine and Stone Retreat Collection, sold twice at Sotheby's, first in these rooms, 25th February 1983, lot 140, and later in our Hong Kong rooms, 4th April 2012, lot 139.

$ 10,000-15,000

清十八世紀　銅灑金獸面紋爵

銘文：
伯申作寶彝

801

802

802

AN INSCRIBED ARCHAISTIC BRONZE VESSEL (HU)
QING DYNASTY

cast to the interior of the neck with a six-character inscription reading *Bo Ju Zuo Bao Zun Yi* (Bo Jun made this precious ritual vessel)
Height 18½ in., 47.1 cm

The inscription on the present archaistic *hu* is inspired by the renowned early Western Zhou dynasty Bo Ju Hu **伯矩壺**, formerly in the Qing Court Collection, now preserved in the National Museum of Asian Art, Washington, D.C. (accession no. F1959.14a-b), published in The Institute of Archaeology, Chinese Academy of Social Sciences, ed., *Yin Zhou jinwen jicheng* [Compendium of Yin and Zhou bronze inscriptions], Beijing, 1984, no. 09567 and on the Museum's website.

$ 10,000-15,000

清　銅鋪首耳壺

銘文：
伯矩作寶尊彝

803

PROPERTY FROM AN IMPORTANT NEW YORK PRIVATE COLLECTION

A PARCEL-GILT BRONZE 'MYTHICAL BEAST' CENSER AND COVER
17TH / 18TH CENTURY

the base cast with an apocryphal Xuande six-character mark
(2)
Height 5¼ in., 13.5 cm

PROVENANCE

Ralph M. Chait Galleries, New York.

$ 6,000-8,000

十七 / 十八世紀　銅局部鎏金海獸紋蓋爐

《大明宣德年製》仿款

來源
Ralph M. Chait Galleries，紐約

803

804

804

A GILT-BRONZE HARDSTONE-INLAID 'ELEPHANT' TRIPOD CENSER AND COVER
QING DYNASTY, 18TH CENTURY

wood stand (3)
Height 9¼ in., 23.5 cm

◉ $ 4,000-6,000

清十八世紀　銅鎏金嵌寶「太平有象」熏爐

805

A GILT-BRONZE 'LION' PAPERWEIGHT
MING DYNASTY

the base incised in *kaishu* with four-character Xuande mark, wood stand (2)
Length 3⅝in., 9.3cm

明　銅鎏金獅形紙鎮
《宣德年製》款

來源
味餘書室

PROVENANCE

Colette Chan's Asian Art.

This finely cast gilt-bronze figure of a crouching lion is intricately modelled with varying layers of relief delineating the animal in full naturalistic detail and richly gilded. For another Xuande reign-marked example from the Xiaogushan Guan studio collection, see *Rochers de lettrés, Itinéraires de l'Art en Chine*, Musée des Arts Asiatiques Guimet, Paris, 2012, cat. no. 58. For a Ming dynasty bronze 'lion' paperweight, partially gilt and inlaid with semi-precious, preserved in the Victoria & Albert Museum (accession no. M.741-1910), see Rose Kerr, *Later Chinese Bronzes*, London, 1990, p. 88, pl. 72. The V&A example shares several features with the current lot, notably similar modelling in the round, detailed layering of the flaming mane, knobbed spine and proud, alert facial features.

⊖ $ 10,000-15,000

806

A LARGE PAIR OF BRONZE BUDDHIST LIONS
LATE MING DYNASTY

(5)
Length 23 in., 58.5 cm

明末　銅佛獅一對

來源
賓州私人收藏

PROVENANCE

Pennsylvania Private Collection.

$ 30,000-50,000

807

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

A PAIR OF CHAMPLEVÉ ENAMEL AND GILT-BRONZE JARDINIÈRES
SEAL MARKS AND PERIOD OF QIANLONG

the base of each cast with a six-character seal mark within a double square (2)
Width of wider 9 in., 22.8 cm

PROVENANCE

Canadian Private Collection, acquired before the mid-1990s, and thence by descent.

This pair of jardinières was probably made for jade and hardstone or cloisonné plants such as the pair sold in our London rooms, 14th November 2000, lot 29, which were of round form with champlevé enamel decorated with *shou* and *wufu* motifs.

Elaborately embellished life-like plants in ornate jardinières (*penjing*) were made during Qing dynasty as interior decorations. Champlevé wares were manufactured in Guangzhou during the Qianlong period, as discussed in *Tributes from Guangdong to the Qing Court*, Art Gallery, the Chinese University of Hong Kong, Hong Kong, 1987, p. 54, where the authors explain how the 'flourishment of champlevé enamels in Guangzhou was closely linked to the needs of the imperial household and was stimulated by the new foreign champlevé techniques'. *Penjing* plants with champlevé jardinières were also documented to have been typically made in the Yangzhou area.

Another related example sold in these rooms, 18th June 1980, lot 9. A similar one sold at Christie's Hong Kong, 28th May 2013, lot 2168. Identically cast Qianlong six-character seal marks within a double square can be found on cloisonné wares of the period.

⊖ $ 20,000-30,000

清乾隆　銅鏨胎琺瑯纏枝蓮紋盆景盆一對
《大清乾隆年製》款

來源
加拿大私人收藏，得於1990年代中期之前，此後家族傳承

□ 808

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A LARGE CLOISONNÉ ENAMEL 'HUNDRED DEER' PEAR-SHAPED VASE (HU)
QING DYNASTY, 18TH CENTURY

Height 27 in., 68.5 cm

PROVENANCE

Christie's New York, 19th March 2008, lot 355.
Private Collection.
Christie's New York, 14th-15th September 2017, lot 1009.

$ 40,000-60,000

清十八世紀　銅胎掐絲琺瑯百鹿尊

來源
紐約佳士得2008年3月19日，編號355
私人收藏
紐約佳士得2017年9月14至15日，編號1009

809

PROPERTY FROM THE YOUSAIAN COLLECTION

A RARE BEIJING ENAMEL YELLOW-GROUND 'LOTUS' TRIPOD CENSER YUZHI MARK AND PERIOD OF KANGXI

the base with a four-character Kangxi *yuzhi* mark in blue enamel within a double square, Japanese silver cover with openwork diaper design, wood stand, Japanese wood boxes (7)
Width 4⅜ in., 11 cm

PROVENANCE

Collection of Goto Family, a tea ceremony master, Kansai, 1930s.
Gallery Yanai, Tokyo, early 2000s.

The technique used for enameling on metal-bodied ware was introduced in Guangzhou by Jesuit missionaries around 1684, when the ban on overseas trade was lifted. Guangzhou artisans with direct access to wares from Europe mastered the technical skills of enamel painting earlier than those working in the Palace Workshop in Beijing. In the 58th year of the Kangxi reign (1719), the French missionary and enamel specialist, Jean-Baptiste Gravereau, also known as Chen Zhongxin, was sent to Beijing by the Viceroy of Guangdong to teach enameling techniques to the craftsmen working in the Palace Workshops (see the catalogue to the exhibition *Treasures from Guangdong to the Qing Court*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1987, p. 54). The Kangxi Emperor's particular fascination with Western enameled wares and his patronage in establishing the production of such wares in the Imperial Palace Workshop brought a new decorative art that came to represent a harmonious blend of western technique and Chinese workmanship.

The present censer successfully conveys the luxuriousness and exoticism of the Western enameling technique via the familiarity of traditional Chinese lotus floral motifs. Related examples of this type with Kangxi *yuzhi* marks include one painted with large lotus blossoms amid scrolling leaves, in the National Palace Museum, Taipei, illustrated in *Gugong falangqi xuancui / Masterpieces of Chinese Enamel Ware in the National Palace Museum*, Taipei, 1971, pl. 37; and another painted with a lotus pond design, from the collection of Alfred Morrison, Fonthill House, Tisbury, Wiltshire, sold at Christie's London, 9th November 2004, lot 21. Compare also a Yongzheng example, painted with peach-shaped panels enclosing bats and double gourds, sold at Christie's Hong Kong, 3rd November 1998, lot 1050; and a black-ground Qianlong example from the collection of Stephen Junkunc III, sold at Christie's New York, 28th March 1996, lot 141.

⊖ $ 30,000-40,000

清康熙　北京銅胎畫琺瑯黃地纏枝蓮紋三足爐《康熙御製》款

來源
關西茶道宗師收藏，後藤家族，約1930年代
ギャラリー柳井，東京，2000年代初

810

PROPERTY FROM AN IMPORTANT WEST COAST PRIVATE COLLECTION

A SMALL ROCK CRYSTAL BRUSHPOT
QING DYNASTY

the base inscribed *Qianlong yuyong* (made for the use of the Qianlong Emperor) within a recessed square against a stippled ground
Height 3¼ in., 8.4 cm

PROVENANCE

Collection of Kenneth Robert Malcolm (1908-1984).
Sydney L. Moss Ltd., London.

EXHIBITED

The Literati Mode: Chinese Scholar Paintings, Calligraphy and Desk Objects, Sydney L. Moss Ltd., London, 1986, cat. no. 115.
Minneapolis Institute of Art, Minneapolis, 2020-2023 (on loan).

This fine brushpot belongs to a series of plain, pure crystal miniature objects made for the scholar's table. Compare a closely related rock crystal brushpot of the same size and with the same Qianlong mark against a stippled ground, formerly in the Water, Pine and Stone Retreat Collection and later entered the collection of Mary and George Bloch, sold at Christie's London, 26th January 1976, lot 179, and again in our Hong Kong rooms, 23rd October 2005, lot 107.

$ 30,000-50,000

清　水晶筆筒
《乾隆御用》款

來源
Kenneth Robert Malcolm (1908-1984) 收藏
Sydney L. Moss Ltd.，倫敦

展覽
《The Literati Mode: Chinese Scholar Paintings, Calligraphy and Desk Objects》，Sydney L. Moss Ltd.，倫敦，1986年，編號115
明尼阿波利斯美術館，明尼阿波利斯，2020至2023年（借展）

811

811

PROPERTY FROM A PRIVATE COLLECTION

A 'LINGBI' SCHOLAR'S ROCK
QING DYNASTY

wood stand (2)
Height 9¾ in., 24.8 cm

PROVENANCE

Ralph M. Chait Galleries, New York, 2004.
Collection of Mr. Jacob (1925-2019) and Mary (d.2018) Stein.
Christie's New York, 20th-21st March 2014, lot 2269.

$ 10,000-15,000

清　靈璧供石

來源
Ralph M. Chait Galleries，紐約，2004年
Jacob (1925-2019) 及 Mary (2018年逝) Stein 伉儷收藏
紐約佳士得2014年3月20至21日，編號2269

812

PROPERTY FROM A PRIVATE COLLECTION

A BOXWOOD 'ROOT' STAND
QING DYNASTY, 19TH CENTURY

Length 10¼ in., 26 cm

PROVENANCE

Sotheby's New York, 16th-17th September 2014, lot 559.

◉ $ 4,000-6,000

清十九世紀　黃楊木隨形座

來源
紐約蘇富比2014年9月16至17日，編號559

812

813

813

PROPERTY FROM AN IMPORTANT NEW YORK PRIVATE COLLECTION

A GILT-BRONZE FIGURE OF AMITAYUS
QING DYNASTY, 18TH CENTURY
Height 6¾ in., 17 cm

$ 3,000-5,000

清十八世紀　銅鎏金無量壽佛坐像

814

814

PROPERTY FROM AN IMPORTANT NEW YORK PRIVATE COLLECTION

A GILT-BRONZE FIGURE OF AMITAYUS
QING DYNASTY, 18TH CENTURY
Height 7 in., 17.7 cm

$ 3,000-5,000

清十八世紀　銅鎏金無量壽佛坐像

815

A LARGE GILT-LACQUERED WOOD SEATED FIGURE OF GUANYIN
LATE QING DYNASTY
Height 42¾ in., 108.7 cm

PROVENANCE
Museum of Chinese in America, New York (by repute).
West Palm Beach Private Collection.

$ 20,000-30,000

清末　木漆金觀音坐像

來源
美國華人博物館，紐約（傳）
西棕櫚灘私人收藏

816

816

A GILT-LACQUER BRONZE FIGURE OF MAHASTHAMAPRAPTA
MING DYNASTY, 17TH CENTURY
Height 8¾ in., 22.2 cm

PROVENANCE
Maryland Private Collection.

$ 5,000-7,000

明十七世紀　銅漆金大勢至菩薩坐像

來源
馬里蘭州私人收藏

817

817

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A PARCEL-GILT BRONZE SEATED FIGURE OF BUDDHA
MING DYNASTY
Height 12⅜ in., 31.4 cm

PROVENANCE
Sotheby's Paris, 10th June 2014, lot 64.

$ 8,000-12,000

明　銅鎏金佛坐像

來源
巴黎蘇富比2014年6月10日，編號64

818

A GILT-LACQUERED FIGURE OF BIXIA YUANJUN
MING DYNASTY
wood stand (2)
Height 14⅛ in., 36 cm

$ 10,000-15,000

明　銅漆金碧霞元君坐像

819

819

CHINESE ART FROM THE COLLECTION OF BRUCE DAYTON AND RUTH STRICKER DAYTON

A POLYCHROME-PAINTED WOOD FIGURE OF A LUOHAN
MING DYNASTY

Height 22¼ in., 56.5 cm

$ 6,000-8,000

明　木雕加彩羅漢坐像

820

820

PROPERTY FORMERLY IN THE COLLECTION OF DORIS GOTTLIEB BRICKNER AND DR. MANUEL GOTTLIEB

A STONE HEAD OF A BODHISATTVA
LIAO DYNASTY

affixed to marble stand
Height 14½ in., 37 cm

PROVENANCE

Collection of Jules Bache (1861-1944) (by repute).
Ephron Gallery, purchased in 1945 (by repute).

$ 20,000-30,000

遼　石雕菩薩首像

來源
Jules Bache (1861-1944) 收藏 (傳)
Ephron Gallery, 購於1945年 (傳)

821

AN IMPRESSIVE AND LARGE BRONZE SEATED FIGURE OF WANG LINGGUAN
MING DYNASTY

wood stand (2)
Height 24¾ in., 63 cm

PROVENANCE

Acquired in Beijing between 1911 and 1951.
Amercian Private Collection.
Christie's New York, 19th March 2009, lot 541.

Wang Lingguan or Wang Tianjun **王天君** is a Daoist guardian in charge of protecting the Daoist temples. The deity is often depicted as a warrior with fierce demonic features and holding a rod weapon called *bian* in Chinese. Compare a related Ming dynasty gilt-bronze Wang Lingguan of a similar size, formerly in the collection of Professor Oscar Bjork, sold at Christie's Paris, 6th November 2012, lot 106; and another at Christie's New York, 30th May 1991, lot 14. Related Ming dynasty bronze figures of this impressive size and casting quality are relatively rare. Compare a slightly larger gilt-bronze figure of a Daoist deity sold in our Hong Kong rooms, 8th October 2006, lot 1158; and a bronze figure of Zhenwu sold in our London rooms, 26th July 1960, lot 104. See also a larger pair of standing *Dvarapala* gate guardians from the collection of Gordon Rollins, sold in these rooms, 18th-19th March 2014, lot 264; and another pair of massive bronze figures of Daoist officials from the William Boyce Thompson Collection, sold also in these rooms, 23rd September 2020, lot 648.

$ 15,000-25,000

明　銅王靈官坐像

來源
1911至1951年之間得於北京
美國私人收藏
紐約佳士得2009年3月19日，編號541

822

822

A RARE DOUBLE-SIDED INSCRIBED LIMESTONE BUDDHIST STELE TANG DYNASTY, DATED *SHANGYUAN* 2ND YEAR, CORRESPONDING TO 675

Height 19¼ in., 49 cm

PROVENANCE

Offered at Sotheby's New York, 21st September 2006, lot 120.

A small series of Buddhist votive steles, closely linked in style to the present piece, is illustrated in Matsubara Saburo, *Chinese Buddhist Sculpture,* Tokyo, 1966, pls 243 (c), pl. 245 (b) dated equivalent to 679A.D., pl. 247 (c) dated equivalent to 676 A.D., and pl.248 (a) dated equivalent to 672 A.D. See also a stele from the Wannieck Collection, illustrated in Osvald Siren, *Chinese Sculpture from the Fifth to the Fourteenth Century,* vol. 4, New York, 1970, pl. 509; and another sold in our London rooms, 17th December 1996, lot 170.

$ 20,000-30,000

唐上元二年（675年） 石灰石雕佛像龕

來源
上拍於紐約蘇富比2006年9月21日，編號120

823

A PAIR OF LIMESTONE ZODIAC FIGURES OF PIGS TANG DYNASTY

(2)
Length 63/4 in., 17.2 cm

PROVENANCE

Offered at Sotheby's New York, 26th November 1991, lot 417

$ 7,000-9,000

唐 石灰石亥豬一對

來源
上拍於紐約蘇富比1991年11月26日，編號417

823

824

A RARE PAIR OF RETICULATED GILT-SILVER 'PHOENIX' CROWN ORNAMENTS LIAO DYNASTY

Japanese wood box (4)
Height 11¼ in., 28.5 cm

PROVENANCE

Acquired in the late 1970s.

The present pair of ornaments were originally part of a highly elaborate gilt-silver crown worn by a high-ranking female aristocrat during the Liao dynasty (907-1125). Intricately made from a thinly hammered gilt-silver sheet featuring a complex openwork design of phoenix amid elaborate floral scrolls, this pair of ornaments is not only a symbol of the prestigious social status of its original owner, but also a testament to the technical mastery achieved by the skillful metal workers during the Liao dynasty.

A well-known gilt-silver crown flanked by a pair of similar openwork ornaments enclosing long-tailed phoenix against scrolling tendrils, discovered from the tomb of the Princess of Chen at Qinglongshan town in Naiman Banner, Inner Mongolia, in 1986, now preserved in the Research Institute of Cultural Relics and Archaeology of Inner Mongolia, was included in the exhibition *Gilded Splendor. Treasures of China's Liao Empire (907-1125)*, Asia Society, New York, 2006, cat. no. 3 and cover (detail). The Princess of Chen's tomb has been dated to the 7th year of Kaitai, corresponding to 1018. See also a gilt-bronze crown set with a related pair of ornamental plaques in the San Antonio Museum of Art, Texas (accession no. 2021.1.1), published on their website.

⊖ $ 50,000-70,000

遼 銀鎏金透空穿花鳳紋冠翅一對

來源
得於1970年代末

825

825

PROPERTY FROM THE MACLEAN COLLECTION

AN ARCHAIC SILVER-INLAID BRONZE FERRULE
EASTERN ZHOU DYNASTY, WARRING STATES PERIOD

(2)
Length 4½ in., 11.4 cm

PROVENANCE

Sotheby's London, 26th July 1966, lot 1.
Collection of Peter Hariolf Plesch (1918-2013).
Christie's London, 5th November 2009, lot 193.

$ 3,000-5,000

東周 戰國　銅錯銀卷雲紋鐏

來源
倫敦蘇富比1966年7月26日，編號1
Peter Hariolf Plesch (1918-2013) 收藏
倫敦佳士得2009年11月5日，編號193

826

826

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

AN ARCHAIC BRONZE RITUAL FOOD VESSEL AND COVER (DING)
EASTERN ZHOU DYNASTY, LATE SPRING AND AUTUMN / EARLY WARRING STATES PERIOD

(2)
Width 8¾ in., 22.2 cm

PROVENANCE

Collection of Robert Hatfield Ellesworth (1929-2014), coll. no. B1301.
Sotheby's New York, 19th March 2002, lot 31.

$ 10,000-15,000

東周 春秋末 / 戰國初　青銅省變形蟬紋鼎

來源
安思遠收藏，收藏編號B1301
紐約蘇富比2002年3月19日，編號31

827

PROPERTY FROM THE MACLEAN COLLECTION

AN ARCHAIC BRONZE WINE VESSEL AND COVER (HE)
EASTERN ZHOU DYNASTY, WARRING STATES PERIOD

Length 10½ in., 26.7 cm

PROVENANCE

Acquired in Hong Kong, 1996.

LITERATURE

Richard A. Pegg and Zhang Lidong, *The MacLean Collection: Chinese Ritual Bronzes*, Chicago, 2010, pl. 48.

The present *he* has a notably complex design involving sculptural bird-form legs and spout, an openwork feline-form handle, and three decorative bands each featuring different animals. A very similar *he*, with slight variations to the details and including a monkey-form knop on the cover, in the collection of the Palace Museum, Beijing, was exhibited and published in *Mirroring China's Past: Emperors, Scholars, and their Bronzes,* Art Institute of Chicago, Chicago, 2018, cat. no. 101. Another, with composite human-bird-form legs and a solid handle cast in intricate high relief imitating openwork, from the Jingguantang Collection, sold at Christie's Hong Kong, 3rd November 1996, lot 597. More recently, a *he* of the present type, but with bird-and-human legs, a solid handle, and bands of copper inlay, sold at Christie's New York, 24th September 2020, lot 1510. Related *he* of the period, but with slightly simpler decoration and supported on cabriole legs, include one excavated in Chengdu, Sichuan province bearing an inscription dedicated to Marquis Chun Cheng, and published in Chen Peifen, *Xia Shang Zhou qingtongqi yanjiu: Dong Zhou pian, xia* [Study of bronzes of the Xia, Shang, and Zhou periods: Eastern Zhou, vol. 2], Shanghai, 2004, pl. 628; one with inlaid copper details from the Arthur M. Sackler Collection and now in the National Museum of Asian Art, Smithsonian Institution, Washington, D.C. (accession no. S1987.315a-b), published in Jenny F. So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. III, New York, 1995, pl. 84; one sold first in our London rooms, 17th November 1999, lot 703, and later in these rooms, 21st September 2006, lot 153; and one sold in these rooms, 31st March - 1st April 2005, lot 154A.

$ 20,000-30,000

東周 戰國　青銅獸紋盉

來源
購於香港，1996年

出版
彭鋭查及張立東，《The MacLean Collection: Chinese Ritual Bronzes》，芝加哥，2010年，圖版48

828

828

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A MINIATURE CELADON JADE SEAL
SUI DYNASTY

the seal face inscribed with a single character *ru* (concubine)
Height⅞ in., 2.2 cm

PROVENANCE

J.J. Lally & Co., New York, 2016.

EXHIBITED

Ancient Chinese Jade: From the Neolithic to the Han, J.J. Lally & Co., New York, 2016, cat. no. 68.

A closely related jade seal, excavated from a Sui tomb in Xi'an in 1985, is published in Liu Yunhui, *Bei Zhou Sui Tang jingji yuqi* [Jades of northern Zhou and Sui Tang periods], Chongqing, 2000, pls S18-1&2.

$ 2,000-3,000

隋　青玉袖珍方印

印文：
孺

來源
藍理捷，紐約，2016年

展覽
《Ancient Chinese Jade: From the Neolithic to the Han》，藍理捷，紐約，2016年，編號68

829

829

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A CELADON AND RUSSET JADE PLAQUE
TANG DYNASTY

the plaque later mounted in 18 karat gold
Width 2⅜ in., 5.9 cm

PROVENANCE

Acquired prior to 2000.

$ 8,000-12,000

唐　褐斑青玉牌

來源
得於2000年之前

830

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A CELADON AND RUSSET JADE 'CHILONG' PENDANT
HAN - SONG DYNASTY

Height 2½ in., 6.3 cm

PROVENANCE

Acquired prior to 2000.

$ 10,000-20,000

漢至宋　青玉螭龍紋珮

來源
得於2000年之前

830

831

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A LARGE CELADON AND RUSSET JADE CONG QING DYNASTY OR EARLIER

Height 6⅞ in., 17.5 cm

PROVENANCE

Myrna Myers, Paris, circa 2003.

LITERATURE

'Chinese Jade: Selected Articles from Orientations 1983-1996', *Orientations*, Hong Kong, 1997, p. 40 (advertisement).

$ 10,000-15,000

清或以前　褐斑青玉琮

來源
Myrna Myers，巴黎，約2003年

出版
〈Chinese Jade: Selected Articles from Orientations 1983-1996〉，《Orientations》，香港，1997年，頁40（廣告）

831

832

832

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A WHITE JADE OPENWORK 'LOTUS AND CRANE' PLAQUE
YUAN DYNASTY
Width 3¼ in., 8.4 cm

$ 3,000-5,000

元　白玉鏤雕海東青啄雁紋珮

833

833

A JADE-INSET GILT-COPPER BELT BUCKLE
MING DYNASTY
(2)
Width 5⅝ in., 14.2 cm

PROVENANCE
Christie's New York, 18th-19th September 2014, lot 1222 (part lot).

⊖ $ 3,000-5,000

明　銅鎏金嵌青白玉雕瑞獸紋帶扣

來源
紐約佳士得2014年9月18至19日，編號1222（其一）

834

A SMALL ARCHAISTIC WHITE JADE 'TAOTIE' VESSEL
LATE MING DYNASTY
Length 3½ in., 8.9 cm

PROVENANCE
Christie's New York, 8th December 2016, lot 129

$ 4,000-6,000

明末　白玉饕餮紋匜

來源
紐約佳士得2016年12月8日，編號129

834

835

A CELADON JADE 'TAOTIE' GUI-FORM CENSER
17TH CENTURY
wood cover and stand (3)
Width 5⅞ in., 14.9 cm

PROVENANCE
Bonhams San Francisco, 27th June 2017, lot 8094A.

⊖ $ 4,000-6,000

十七世紀　青玉饕餮紋簋式爐

來源
舊金山邦瀚斯，2017年6月27日，編號8094A

835

836

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A RARE JADE ARCHAISTIC 'DRAGON' RHYTON QING DYNASTY, YONGZHENG / QIANLONG PERIOD

Height 4⅞ in., 12.5 cm

PROVENANCE

German Private Collection, acquired in China between 1894 and 1922.
Sotheby's Paris, 10th June 2015, lot 92.

Masterfully carved, the present piece playfully depicts a lively *chilong* in pursuit of a flaming pearl, clambering up sides of a vessel that terminates at the base with a protruding dragon's head. The vessel is imbued with dynamic vitality yet also references the rich stylistic elements of China's past, a sublime example of the ingenious creations of the craftsmen working during this period.

The basic form of the vessel derives from jade rhytons produced during the Han and Tang dynasties. The form was introduced to China during the Han dynasty when trade with Western and Central Asia was active and Western luxuries were popular at court. See a Western Han prototype, a celadon jade rhyton carved with a *kui* dragon below its mouth, the base with a bifurcated and striated tail but lacking the dragon head of the present piece, excavated from the tomb of the Nanyue King Zhao Mo located in Guangzhou, and illustrated in *Gems from the Relics of the Museum of the Western Han Tomb of the Nanyue King*, Museum of the Western Han Tomb of the Nanyue King, Guangzhou, 1999, p. 49. Beginning in the Song dynasty, rhytons were carved with a mythical animal head at the base, perhaps as a later intervention to provide a visual explanation for the source of the bifurcated tail; see a later Ming dynasty example of an ox head carved at the base, in the National Palace Museum, Taipei, included in the exhibition *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, Taipei, 2003, cat. no. III-26.

For closely related jade rhytons of the same period, see a russet jade example, carved to the exterior with elaborate archaistic decorative design and inscribed to the interior with a Qianlong imperial poem, sold at Christie's Hong Kong, 30th November 2011, lot 2963; and another white jade rhyton, similarly carved with *chilong* clambering to the sides, attributed to the 17th to 18th century, previously in the Florence and Herbert Irving Collection, sold at Christie's New York, 20th March 2019, lot 804.

⊖ $ 300,000-500,000

清雍正 / 乾隆　玉龍首形角盃

來源
德國私人收藏，於1894至1922年之間得於中國
巴黎蘇富比2015年6月10日，編號92

837

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A WHITE JADE 'BUTTERFLY' TRIPOD CENSER AND COVER
LATE QING DYNASTY

(2)
Length 8½ in., 21.6 cm

PROVENANCE

American Private Collection.
Christie's New York, 22nd March 2013, lot 1361.

This impressive censer exemplifies the creativity and multiple design inspirations of Qing artisans in the latter years of the dynasty. The archaistic form is rooted in tradition, while the floral scrolls and double-butterfly handles recall the lavish and auspicious jade marriage bowls of the 18th and 19th centuries. Multiple loose rings on jade vessels, a technique tour de force, were a much admired feature of the late Qing period.

The quality of the jade is exceptional, as evidenced by the flawless, even white color. The valuable stone most likely came from the jade-rich regions of Khotan and Yarkant, after the Qing military forces conquered the eastern edge of Central Asia in 1759 and incorporated the territories into the Empire. Jade imported from this area was of the best quality, thus allowing Qing carvers to create wares from the purest and brightest white jade.

Compare the flower scrolls on a slightly smaller green jade tripod censer, but lacking the suspended rings, formerly in the collection of Heber R. Bishop, now preserved in the Metropolitan Museum of Art, New York (accession no. 02.18.665), included in the Museum's exhibition *A Passion for Jade: The Heber Bishop Collection*, New York, 2015-6. A small pale green jade tripod censer carved with three loose rings on the cover, decorated with low-relief of dragon designs on the body, is preserved in the National Palace Museum, Taipei (accession no. gu-yu-1520). See also a white jade tripod censer of similar compressed form but lacking a cover, carved with archaic *taotie* animal masks in low relief on its body, housed in the Palace Museum, Beijing (accession no. gu-103613).

The butterflies on the loop handles of the present vessel embody an auspicious meaning in Chinese art, symbolizing blessings and happiness. The famous story of the philosopher Zhuangzi (d. c. 286 BC), who dreamt that he was a butterfly enjoying a carefree life, flitting between flowers and sipping delicious nectar, is considered a representation of a joyful and content existence.

⊖ $ 70,000-90,000

清末　白玉雕纏枝花卉紋蝶耳活環三足蓋爐

來源
美國私人收藏
紐約佳士得2013年3月22日，編號1361

838

838

A SMALL CELADON JADE 'PINE TREE' BRUSHPOT
QING DYNASTY, 18TH CENTURY
wood stand (2)
Height 4 in., 10 cm

PROVENANCE
Pao & Moltke, Toronto, circa 1990.
Canadian Private Collection, and thence by descent.

⊖ $ 4,000-6,000

清十八世紀　青白玉松樁形小筆筒

來源
Pao & Moltke，多倫多，約1990年
加拿大私人收藏，此後家族傳承

839

839

PROPERTY FROM A HAWAII PRIVATE COLLECTION

A WHITE JADE 'CHILONG' BELT BUCKLE
QING DYNASTY, QIANLONG PERIOD
(2)
Length 4⅝ in., 11.7 cm

PROVENANCE
E&J Frankel, New York, 1980-81.

$ 5,000-7,000

清乾隆　白玉雕螭龍紋帶扣

來源
E&J Frankel，紐約，1980至1981年

840

PROPERTY FROM A HAWAII PRIVATE COLLECTION

A WHITE JADE ARCHAISTIC 'CHILONG' DISC
QING DYNASTY, QIANLONG PERIOD
Diameter 2¼ in., 5.8 cm

PROVENANCE
E&J Frankel, New York, 1980-81.

$ 6,000-8,000

清乾隆　白玉雕螭龍紋璧

來源
E&J Frankel，紐約，1980至1981年

840

841

PROPERTY FROM A HAWAII PRIVATE COLLECTION

A PALE GREEN JADE 'DRAGON' VASE
QING DYNASTY, 18TH CENTURY
Height 6¾ in., 17.3 cm

PROVENANCE
E&J Frankel, New York, 1980-81.

$ 8,000-12,000

清十八世紀　青玉雕團蓮盤龍紋鳳耳瓶

來源
E&J Frankel，紐約，1980至1981年

841

842

PROPERTY FROM A HAWAII PRIVATE COLLECTION

A WHITE JADE CARVING OF A MYTHICAL BEAST
QING DYNASTY, QIANLONG PERIOD
Length 3⅝ in., 9.3 cm

PROVENANCE
E&J Frankel, New York, 1980-81.

$ 20,000-30,000

清乾隆　白玉雕瑞獸銜靈擺件

來源
E&J Frankel，紐約，1980至1981年

842

843

A CELADON JADE 'CRANE AND PEACH' GROUP
QING DYNASTY, 18TH CENTURY
wood stand (2)
Width 3¾ in., 9.5 cm

PROVENANCE
Pao & Moltke, Toronto, circa 1990.
Canadian Private Collection, and thence by descent.

⊖ $ 5,000-7,000

清十八世紀　青玉雕鶴壽延年把件

來源
Pao & Moltke，多倫多，約1990年
加拿大私人收藏，此後家族傳承

843

844

A CELADON JADE 'BOYS AND ELEPHANT' BOULDER
QING DYNASTY, 18TH / 19TH CENTURY
Width 6¼ in., 15.8 cm

PROVENANCE
Asian Private Collection.

⊖ $ 10,000-15,000

清十八 / 十九世紀　青玉雕童子洗象圖山子

來源
亞洲私人收藏

845

845

PROPERTY OF A GENTLEMAN

A SPINACH-GREEN JADE BOWL
SEAL MARK AND PERIOD OF QIANLONG

the base with an incised six-character seal mark, wood stand
(2)
Diameter 6 in., 15.3 cm

PROVENANCE

Clark Family Collection.
Christie's New York, 18th June 2014, lot 69.

$ 6,000-8,000

清乾隆　碧玉盌
《大清乾隆年製》

來源
Clark家族收藏
紐約佳士得2014年6月18日，編號69

846

846

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A PAIR OF WHITE JADE DISHES
QING DYNASTY, 18TH CENTURY

(2)
Diameter 6¼ in., 16 cm

PROVENANCE

Collection of Solomon E. Shahmoon (d. 1987), acquired in Shanghai between 1912 and 1949, and thence by descent.

$ 30,000-50,000

清十八世紀　白玉盤一對

來源
所羅門・斯文（1987年逝）收藏，於1912年至1949年之間得於上海，此後家族傳承

847

A RARE YELLOW JADE BOWL
QING DYNASTY, 18TH CENTURY

Diameter 3⅞ in., 9.7 cm

PROVENANCE

Marchant, London (according to label).
Canadian Private Collection, acquired in North America in the 1990s.

Perfectly proportioned and finished to a lustrous sheen, this yellow jade bowl exemplifies the cultural and economic wealth of the 18th century under the reign of the Qianlong Emperor. The present bowl is exceptional for its brilliant translucent yellow coloration, which is highlighted through the absence of any embellishment. Since the Ming dynasty yellow jade was recognized by scholars and connoisseurs as one of the most valued variations of nephrite. In his miscellany *Yanxian Qingshang* [Refined enjoyment of elegant leisure], the dramatist Gao Lian (fl. 1573-1581) noted, "Of all jade materials, yellow stones with a mellow tone are the best and mutton-white ones come second".

Compare a closely related example of a slightly larger size, first sold in our Hong Kong rooms, 2nd December 1976, lot 720, later at Christie's Hong Kong, 17th January 1989, lot 897*e*, and published in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, cat. no. 29:14, where the author suggests the jade bowl takes the shape of a porcelain and the yellow stone color reflects the taste for highly colored ceramics. See also a pair of 18th century white jade bowls of very close form, sold at Christie's London, 6th June 2000, lot 98.

Bowls fashioned from yellow jade are rare, and very few appeared in the market. Compare a pair of larger yellow jade bowls, attributed to the Qianlong period, sold twice in our Hong Kong rooms, first 22nd May 1985, lot 305, and later 3rd October 2018, lot 3308; another with a Qianlong reign mark and of the period, sold in these rooms, 23rd March 1998, lot 349, and again in our Hong Kong rooms, 8th October 2009, lot 1807, from the Water, Pine and Stone Retreat Collection; and a smaller pair of bowls and covers, attributed to the Jiaqing period, from the collection of T.Y. Chao, sold in our Hong Kong rooms, 18th November 1986, lot 164.

⊖ $ 50,000-70,000

清十八世紀　黃玉盌

來源
馬錢特，倫敦 (標籤)
加拿大私人收藏，1990年代購於北美

848

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A WHITE JADE PEACH-FORM BRUSH WASHER
QING DYNASTY, QIANLONG PERIOD
Width 4⅞ in., 12.5 cm

PROVENANCE
Christie's New York, 22nd March 2012, lot 1920.

$ 20,000-30,000

清乾隆　白玉福壽雙全洗

來源
紐約佳士得2012年3月22日，編號1920

849

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

AN ARCHAISTIC CELADON JADE CENSER AND COVER
QING DYNASTY, 18TH / 19TH CENTURY
wood stand (3)
Width 7⅛ in., 18 cm

PROVENANCE
Roger Keverne, London, 2001.
English Private Collection.
Sotheby's London, 11th May 2016, lot 9.

$ 15,000-20,000

清十八 / 十九世紀　青白玉仿古獸面紋龍耳蓋爐

來源
Roger Keverne，倫敦，2001年
英國私人收藏
倫敦蘇富比2016年5月11日，編號9

849

850

A CELADON JADE 'MYTHICAL BEAST' MASK-HANDLED CENSER
QING DYNASTY
Diameter 6⅛ in., 15.7 cm

PROVENANCE
Pao & Moltke, Toronto, circa 1990.
Canadian Private Collection, and thence by descent.

⊖ $ 6,000-8,000

清　青玉雕獸首活環爐

來源
Pao & Moltke，多倫多，約1990年
加拿大私人收藏，此後家族傳承

850

851

A PAIR OF SMALL INSCRIBED CELADON JADE 'EIGHT VIEWS OF XIAOXIANG' TABLE SCREENS
QING DYNASTY, 18TH / 19TH CENTURY

each inscribed with an imperial poem by the Qianlong Emperor, eulogizing one of the Eight Views of Xiaoxiang, wood stands (4)
Height 6¼ in., 16 cm; Width 4¾ in., 12 cm

PROVENANCE

Pao & Moltke, Toronto, circa 1990.
Canadian Private Collection, and thence by descent.

The two imperial poems, titled *Xiaoxiang yeyu* (Night Rain of Xiaoxiang) and *Jiangtian muxue* (The Evening Snow) on the present pair of screens were composed by the Qianlong Emperor and are recorded in *Qing Gaozong yuzhi shiwen quanji* [Anthology of Imperial Qianlong poems and texts], *Yuzhi shi san ji* [Imperial poetry, part 3], vol. 72, p. 13. The Eight Views of Xiaoxiang are a group of famous sceneries located in today's Hunan province. These magnificent landscapes have long been admired by Chinese literati and scholars and served as a source of inspiration for poems and paintings since the Song dynasty.

⊖ ◉ $ 8,000-12,000

清十八 / 十九世紀　青玉「瀟湘夜雨」及「江天暮雪」圖御製詩文小插屏一對

御製詩：
瀟湘夜雨
蓬浡油雲暗遠空 溟濛霡雨落宵中
殷勤寫得李家句 氣韻含來馬氏風

江天暮雪
暮天紛落六花飛 凍凝江山合掩扉
底識觧元傳實景 荊門甫作倦游歸

來源
Pao & Moltke，多倫多，約1990年
加拿大私人收藏，此後家族傳承

852

PROPERTY OF A LADY

A LARGE CELADON JADE SEATED FIGURE OF A LUOHAN
19TH / 20TH CENTURY

Height 14⅜ in., 36.5 cm

PROVENANCE

Collection of Dr. Helga Wall-Apelt.

EXHIBITED

The Yangtze River Collection: Later Chinese Jades, Museum of Fine Arts, St. Petersburg, Florida, 1993, cat. no. 39.
Museum of Asian Art, Sarasota.

$ 50,000-70,000

十九 / 二十世紀　青玉羅漢坐像

來源
Helga Wall-Apelt 醫生收藏

展覽
《The Yangtze River Collection: Later Chinese Jades》，Museum of Fine Arts，聖彼得堡，佛羅里達，1993年，編號39
亞洲藝術博物館，薩拉索塔

853

853

A BLUE AND WHITE 'LOTUS' BOWL
SEAL MARK AND PERIOD OF DAOGUANG

the base with a six-character seal mark in underglaze blue
Diameter 6¾ in., 17 cm

⊖ $ 6,000-8,000

清道光　青花纏枝蓮紋盌
《大清道光年製》款

854

854

A BLUE AND WHITE MING-STYLE 'FLORAL SCROLL' BOTTLE VASE
MARK AND PERIOD OF GUANGXU

the base with a six-character mark in underglaze blue
Height 15⅛ in., 38.5 cm

PROVENANCE

Sotheby's New York, 24th March 2018, lot 1538.

$ 10,000-15,000

清光緒　青花纏枝花卉紋賞瓶
《大清光緒年製》款

來源
紐約蘇富比2018年3月24日，編號1538

855

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A BLUE AND WHITE GARLIC-HEAD 'POMEGRANATE' MOONFLASK
QING DYNASTY, 18TH CENTURY

Height 13 in., 33 cm

PROVENANCE

American Private Collection.
Christie's New York, 19th-20th September 2013, lot 1326.

See a closely related moonflask, of similar garlic head form, also painted with a leafy branch laden with fruiting pomegranates on one side but with lychees on the other side, both branches, as with the present flask, situated above a sprig of *lingzhi,* sold at Christie's New York, 19th September 2007, lot 289.

$ 20,000-30,000

清十八世紀　青花榴開百子圖抱月瓶

來源
美國私人收藏
紐約佳士得2013年9月19至20日，編號1326

856

A RARE INCISED WHITE-GLAZED 'LOTUS BOUQUET' DISH
MARK AND PERIOD OF JIAQING

the base incised with a six-character mark within a double circle
Diameter 13⅜ in., 33.9 cm

⊖ $ 10,000-15,000

清嘉慶　白釉暗刻一把蓮紋盤
《大清嘉慶年製》款

857

A LARGE RU-TYPE LOBED ARROW VASE
QING DYNASTY, 18TH CENTURY
Height 13⅛ in., 33.2 cm

⊖ $ 8,000-12,000

清十八世紀　仿汝釉瓜棱式貫耳長頸瓶

857

858

PROPERTY FROM A TEXAS PRIVATE COLLECTION

A CARVED CELADON-GLAZED HANDLED VASE
SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Height 11⅜ in., 28.8 cm

PROVENANCE

Sotheby's London, 2nd November 1993, lot 235.

$ 10,000-15,000

清乾隆　粉青釉刻蓮瓣紋雙耳瓶
《大清乾隆年製》款

來源
倫敦蘇富比1993年11月2日，編號235

858

859

859

AN APPLE-GREEN-GLAZED TRIPOD CENSER
QING DYNASTY, 18TH / 19TH CENTURY
metal cover, Japanese wood box (4)
Diameter 4¾ in., 12 cm

PROVENANCE
Saint Louis Art Museum, St. Louis (accession no. 1054.40).
Christie's New York, 30th March 2005, lot 430 (part lot).

⊖ $ 4,000-6,000

清十八 / 十九世紀　綠釉冰裂紋三足香爐

來源
聖路易斯藝術博物館，聖路易斯 (編號1054.40)
紐約佳士得2005年3月30日，編號430 (其一)

860

860

A LARGE INCISED 'DEHUA' 'FLORAL' BOWL
QING DYNASTY, KANGXI PERIOD
Japanese wood box (3)
Diameter 6½ in., 16.6 cm

⊖ $ 4,000-6,000

清康熙　德化白釉暗刻折枝花卉紋缸

861

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A TEADUST-GLAZED BOTTLE VASE
QING DYNASTY, 18TH / 19TH CENTURY
Height 9¾ in., 24.9 cm

PROVENANCE
Ralph M. Chait Galleries, New York, 17th November 1979.

$ 6,000-8,000

清十八 / 十九世紀　茶葉末釉長頸瓶

來源
Ralph M. Chait Galleries，紐約，1979年11月17日

861

862

PROPERTY OF A LADY

A BLUE-GLAZED PEAR-SHAPED VASE (YUHUCHUNPING)
MARK AND PERIOD OF XIANFENG
the base with a six-character mark in underglaze blue
Height 11⅜ in., 28.8 cm

$ 10,000-15,000

清咸豐　藍釉玉壺春瓶
《大清咸豐年製》款

862

863

A 'JUN' LAVENDER-GLAZED MALLOW-SHAPED FLOWER POT
QING DYNASTY
Diameter 10⅜ in., 26.4 cm

PROVENANCE
Collection of Dr. Min Sam Wong (1896-1986).
Hong Kong Private Collection.

⊖ $ 5,000-7,000

清　鈞窯天藍玫瑰紫釉棱口花盆

來源
黃民三博士 (1896-1986) 收藏
香港私人收藏

864

A TEADUST-GLAZED OVOID VASE
SEAL MARK AND PERIOD OF QIANLONG
the base impressed with a six-character seal mark
Height 10⅝ in., 27.1 cm

PROVENANCE
Japanese Private Collection (by repute).

⊖ $ 30,000-50,000

清乾隆　茶葉末釉瓶
《大清乾隆年製》款

來源
日本私人收藏 (傳)

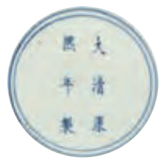
865

A LARGE BISCUIT-ENAMELED SANCAI ‘DRAGON’ CHARGER
MARK AND PERIOD OF KANGXI

the base with a six-character mark in underglaze blue within a double circle
Diameter 14 in., 35.4 cm

⊖ $ 12,000-15,000

清康熙 黃地紫綠彩雲龍戲珠紋大盤
《大清康熙年製》款



866

PROPERTY OF A LADY

A YELLOW-GROUND GREEN- AND AUBERGINE-ENAMELED ‘DRAGON’ DISH
MARK AND PERIOD OF KANGXI

the base with a six-character mark in aubergine enamel within a double circle
Diameter 5¼ in., 13.3 cm

$ 5,000-7,000

清康熙　黃地紫綠彩雙龍戲珠紋小盤
《大清康熙年製》款

867

A GREEN-ENAMELED ‘DRAGON’ DISH
SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Diameter 6⅞ in., 17.6 cm

PROVENANCE

New York Private Collection.
Sotheby Parke Bernet, New York, 11th May 1978, lot 277.
Sotheby's New York, 20th March 2012, lot 112.

⊖ $ 8,000-12,000

清乾隆　綠彩雲龍趕珠紋盤
《大清乾隆年製》款

來源
紐約私人收藏
蘇富比Parke Bernet，紐約，1978年5月11日，編號277
紐約蘇富比2012年3月20日，編號112

867

868

868

PROPERTY FROM A TEXAS PRIVATE COLLECTION

A CELADON-GROUND IRON-RED-DECORATED 'PHOENIX MEDALLION' BOWL
SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Diameter 5⅝ in., 14.2 cm

PROVENANCE

Collection of David R. Silver.
Gifted to the Hickory Museum of Art, Hickory, in 1983 (accession no. 1983.13.27).

$ 8,000-12,000

清乾隆　豆青地礬紅彩團鳳紋盌
《大清乾隆年製》款

來源
David R. Silver 收藏
於1983年贈予希科里藝術博物館，希科里 (館藏編號 1983.13.27)

869

869

PROPERTY FROM A DISTINGUISHED EAST COAST PRIVATE COLLECTION

AN IRON-RED AND UNDERGLAZE-BLUE 'DRAGON' DISH
SEAL MARK AND PERIOD OF DAOGAUNG

the base with a six-character seal mark in underglaze blue
Diameter 6⅞ in., 7.5 cm

$ 4,000-6,000

清道光　青花礬紅彩海水龍紋盤
《大清道光年製》款

870

A DOUCAI 'SHOU' DISH
SEAL MARK AND PERIOD OF DAOGUANG

the base with a six-character seal mark in underglaze blue
Diameter 8¼ in., 21 cm

⊖ $ 10,000-15,000

清道光　鬪彩壽字貫套紋盤
《大清道光年製》款

871

CHINESE ART FROM THE COLLECTION OF BRUCE DAYTON AND RUTH STRICKER DAYTON

A PAIR OF YELLOW-GROUND GREEN-ENAMELED 'DRAGON' DISHES SEAL MARKS AND PERIOD OF QIANLONG

the base of each with a six-character seal mark in underglaze blue (2)
Diameter 5 in., 12.7 cm

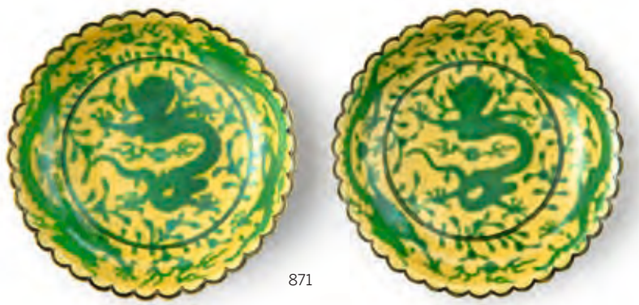
PROVENANCE

Sotheby's New York, 22nd March 2001, lot 126.

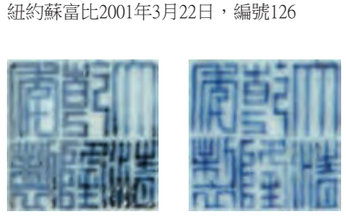
$ 10,000-15,000

清乾隆　黃地綠彩趕珠龍紋花口小盤一對
《大清乾隆年製》款

來源
紐約蘇富比2001年3月22日，編號126



871



872

A PAIR OF BLUE-GROUND YELLOW-ENAMELED 'DRAGON' BOWLS MARKS AND PERIOD OF GUANGXU

the base of each with a six-character mark in underglaze blue (2)
Diameter 4 in., 10.2 cm

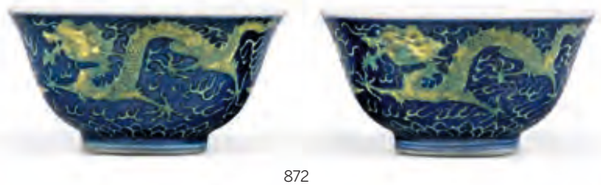
PROVENANCE

East Coast Private Collection.
Christie's New York, 2nd-3rd December 2016, lot 224.

$ 6,000-8,000

清光緒　青花地黃釉遊龍戲珠紋盌一對
《大清光緒年製》款

來源
東海岸私人收藏
紐約佳士得2016年12月2至3日，編號224



872

873

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

AN IRON-RED AND UNDERGLAZE-BLUE 'DRAGON' DISH QING DYNASTY, 18TH / 19TH CENTURY

the base with a *Yanghetang zhi* hall mark in underglaze blue within a double square
Diameter 6⅜ in., 16.3 cm

PROVENANCE

Acquired in Hong Kong, 1980s.

$ 5,000-7,000

清十八 / 十九世紀　青花礬紅彩雲龍戲珠紋盤
《養和堂製》款

來源
得於香港，1980年代

873

874

A WUCAI 'DRAGON AND PHOENIX' BOWL SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Diameter 6 in., 15.2 cm

⊖ $ 4,000-6,000

清乾隆　青花五彩龍鳳呈祥紋盌
《大清乾隆年製》款

874

875

A PINK-GROUND FAMILLE-ROSE 'SHUANGXI' BOWL
SEAL MARK AND PERIOD OF DAOGUANG

the base with a six-character seal mark in underglaze blue
Diameter 8¼ in., 21.1 cm

⊖ $ 8,000-12,000

清道光　粉地粉彩雙喜紋盌
《大清道光年製》款

875

876

AN INSCRIBED YELLOW-GROUND FAMILLE-ROSE 'FLORAL' BOWL
SEAL MARK AND PERIOD OF JIAQING

the base with a six-character seal mark in iron red
Diameter 8⅝ in., 22 cm

PROVENANCE

Dutch Private Collection.

⊖ $ 10,000-15,000

清嘉慶　黃地粉彩「萬年甲子」纏枝番蓮紋盌
《大清嘉慶年製》款

來源
荷蘭私人收藏

876

□ 877

A YELLOW-GROUND FAMILLE-ROSE 'LOTUS' JARDINIÈRE AND TWO STANDS
QING DYNASTY, QIANLONG / JIAQING PERIOD

(3)
Diameter of stand 7⅛ in., 18.6 cm

PROVENANCE

Jardinière:
Property of a Lady.
Christie's London, 6th November 2012, lot 244.

⊖ $ 8,000-12,000

清乾隆 / 嘉慶　黃地粉彩纏枝番蓮螭龍紋花盆及盆托兩件

來源
花盆：
女史收藏
倫敦佳士得2012年11月6日，編號244

878

A PAIR OF SMALL GILT-DECORATED FAMILLE-ROSE AND IRON-RED 'BATS AND SHOU' DISHES
QING DYNASTY, DAOGUANG PERIOD

the base of each with a *Shengdetang zhi* hall mark in iron red (2)
Diameter 4½ in., 11.4 cm

PROVENANCE

American Private Collection.

See a closely related example, also with a *Shengdetang zhi* hall mark to the base in the Palace Museum, Beijing, illustrated in *Gugong bowuyuan cang Shendetang kuan ciqi / Porcelains with Inscriptions of Shendetang Collected by the Palace Museum*, Beijing, 2014, pp 170-171.

⊖ $ 10,000-15,000

清道光　粉彩描金礬紅彩五福捧壽紋小盤一對
《慎德堂製》款

來源
美國私人收藏

879

PROPERTY FROM A WASHINGTON PRIVATE COLLECTION

A PAIR OF GILT-DECORATED FAMILLE-ROSE 'BATS' DISHES
QING DYNASTY, DAOGUANG PERIOD

the base of each with a *Shengdetang zhi* hall mark in iron red (2)
Diameter 11½ in., 29.1 cm

PROVENANCE

Yamanaka & Co., Kyoto, 5th March 1950.

$ 10,000-15,000

清道光　粉彩描金五福捧壽紋盌一對
《慎德堂製》款

來源
山中商會，京都，1950年3月5日

880

A LARGE 'DEHUA' FIGURE OF GUANYIN
LATE QING DYNASTY

the back impressed with a *Bojiyuren* seal mark within a square
Height 17¼ in., 44 cm

PROVENANCE

Palm Beach Private Collection.

$ 20,000-30,000

清末　德化白釉觀音立像
《博及漁人》款

來源
棕櫚灘私人收藏

881

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A FAMILLE-ROSE 'SCHOLAR' VASE, BY CHEN YIJUN
REPUBLIC PERIOD

inscribed with a poetic verse, followed by two seals, reading *Xichang Yijun* and *taomi*, the base with a further seal, reading *taotaozhai*
Height 7½ in., 19 cm

PROVENANCE

Acquired in Hong Kong in the 1980s.

$ 8,000-12,000

民國　陳翌鈞作粉彩時還讀書圖瓶

題識：
時還讀我書 辛未冬月上澣 師西昌王琦之筆法

印文：
西昌翌鈞 匋迷 匋匋齋

來源
得於香港，1980年代

882

TWO FAMILLE-ROSE 'LANDSCAPE' PLAQUES QING DYNASTY, LATE 18TH / EARLY 19TH CENTURY

hongmu and gilt black lacquer frames (2)
Height 24⅝ in., 62.5 cm; Width 14¾ in., 37.5 cm

PROVENANCE

Texas Private Collection.

$ 30,000-50,000

清十八世紀末 / 十九世紀初　粉彩山水圖瓷板兩件

來源
德州私人收藏

883

PROPERTY OF A GENTLEMAN

A SET OF FOUR 'QIANJIANG' ENAMELED 'LANDSCAPE' PLAQUES BY CHENG MEN, LATE QING DYNASTY

(4)
Heights 16⅝ in., 42.3 cm; Widths 10⅛ in., 25.6 cm

PROVENANCE

Collection of Dr. Harry Willis Miller (1879-1977), acquired in Asia while working as a medical missionary, and thence by descent.

Cheng Men (d. before 1908), *zi* Songsheng, *hao* Xueli or Lidaoren, was a porcelain painting master active during the late Qing dynasty. He practiced in the *qianjiang* enameling style, which is characterized by its use of a restrained palette in pale washes, giving the porcelains painted in this style the look of watercolors. This style is said to be based on literati painting, and was popular during the late Qing and early Republic periods. Compare a porcelain plaque by Cheng Men, painted with a scholar and an attendant carrying *qin* in a landscape, in the Muwentang Collection, illustrated in Simon Kwan, *Chinese Porcelain of the Republic Period*, Hong Kong, 2008, pl. 1; and a set of four landscape plaques, sold at Christie's Hong Kong, 30th May 2012, lot 4266.

Dr. Harry Willis Miller, a native of Ohio, studied at John Harvey Kellogg's American Medical Missionary College, Michigan. He and his wife went to China in 1903, where he became both a specialist in surgery and a missionary generalist and administered hospitals in Shanghai and Hankow, Hubei. Dr. Miller left Shanghai in 1949 and continued his contributions in Taipei. He was later awarded the Blue Star of China by Chiang Kai-shek for his meritorious service to the people of China.

$ 10,000-15,000

清末　程門作淺絳彩山水高士圖瓷板一套四屏

題識：
扁舟一釣竿 蕩漾晴波裏 滄風發浩漪 鷗鷺皆驚起
仿清湘老人筆意 門誌

秋盡漲痕縮 日高林影重 青驢雖蕞爾 編踏萬千峰
笠道人作於昌江官舍

泉韻與松風 入耳皆佳妙 況乃故人來 掀髯當一笑
雪笠氏程門

曉來霜氣發 楓葉紅於染 為訪知音人 抱琴登絕嶽
笠道人並題

印文：
笠 松生 程

來源
Harry Willis Miller 醫生 (1879-1977) 收藏，於亞洲任職醫學傳教士期間入藏，此後家族傳承

884

PROPERTY FROM A CANADIAN PRIVATE COLLECTION

A SET OF FOUR FAMILLE-ROSE 'BUDDHIST FIGURE' PLAQUES, BY QIAN FENGQI REPUBLIC PERIOD, DATED *YIHAI* YEAR, CORRESPONDING TO 1935

each panel inscribed with an inscription in cursive script, identifying the portrayed figures to be Amitabha, Bodhidharma, Fotudeng, and Pindola, signed Qian Fengqi, followed by a seal reading *zhiyin* in iron red, framed (4)
Height 15 in., 38 cm; Width 9⅝ in., 24.5 cm

PROVENANCE

Sotheby Parke Bernet, New York, 28th September 1979, lot 328.

⊖ $ 20,000-30,000

民國乙亥（1935年） 錢鳳起作佛教人物圖瓷板一套四幅

題識：
無量壽佛 時屬乙亥仲春月珠山客次 錢鳳起仿新羅老人寫

梁武帝時 達摩尊者折一葦履之渡江 為西方第一祖 珠山客次珍古閣西室 鳳起仿古名人筆法

佛圖澄天竺人 妙通玄術 石勒召試之 澄取鉢盛水 咒之 須臾 鉢中生青蓮花 乙亥春初 鳳起作於珠山客次

虎態本顛狂 大不獨言王 群禽難制伏 此獸拜□□ 禮老禪輝重 書奴道消長 從今去佛法 威勢不能張 珠山鳳起寫

印文：
之印

來源
蘇富比 Parke Bernet，紐約，1979年9月28日，編號328

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(b) You accept responsibility for carrying out your own inspections and investigations of Lots in which you may be interested. You should inspect a Lot before bidding to determine and to satisfy yourself as to its condition, size, description and whether it has been repaired or restored, as applicable, and we accept bids on Lots solely on this basis. Condition reports may be available to assist when inspecting Lots. Lots may be available for viewing in person at our premises or another location and viewing information will be available on our website. For any NFT Lot, in addition to the foregoing, you are solely responsible for reviewing and inspecting the smart contract, if available, prior to your purchase.

(c) You acknowledge that our knowledge of each Lot is partially dependent on information provided by the Seller, and we are not able to and do not carry out exhaustive due diligence on each Lot. Information provided to you regarding any Lot, including any estimates, information in the Catalogue, condition reports, or information in respect of the age of hand-coloring in maps, atlases or books, is a matter of opinion only and not a representation of fact. This information is dependent upon, among other things, the condition of the Lot, the degree of research, examination or testing that is possible or practical in the circumstances, and the status of generally accepted expert opinion, research and scientific or technical analysis at the time of cataloguing. Any estimates should not be relied upon as a prediction of the selling price or value of a Lot and may be revised from time to time in our absolute discretion.

(d) If the Lot is an NFT, you acknowledge and agree that our staff are not information technology or data experts, and that by bidding in the auction of the NFT, or otherwise purchasing or acquiring the NFT, you accept that NFTs are subject to inherent technological risks which may affect their performance now or in the future. You further acknowledge and agree that the characterization and regulatory scheme governing NFTs, cryptocurrencies, and blockchain technology is uncertain and undetermined, that your purchase and/or receipt of the NFT complies with applicable laws and regulations in your jurisdiction, and that new regulations or policies may materially adversely affect the sale or resale of the NFT.

(e) If the Lot is an NFT, you acknowledge and agree that the NFT may be subject to resale royalties, including to a Sotheby's Group Company, through application of the smart contract or other technical solution on any subsequent resales of the NFT. On any such resale by you, you may be obligated to collect and remit to the appropriate party resale royalties as applicable, and you are responsible for any network fees and/or gas fees that may apply to such payments as well as any transaction duties imposed by law.

(f) We reserve the right to withdraw any Lot from an auction or to cancel an auction, whether prior to or during the auction, and we will not be liable to you for any claims, causes of action, liabilities, damages, losses, or expenses in connection with such withdrawal or cancellation.

(g) Unless otherwise specified, all auction Lots are offered subject to a Reserve. The Reserve for a Lot cannot exceed the Lot's low estimate. In a timed auction, you acknowledge that we may reduce the Reserve for any Lot at any time during the auction, provided it has been agreed with the Seller prior to any such reduction.

(h) Each Lot offered will be referenced by its Lot number assigned in the Catalogue. Unless we specify otherwise, bids must be on a per-Lot basis.

(i) Experiences will be fulfilled by the relevant entity or entities specified in its description in the Catalogue. We do not plan, host, operate, fulfill, endorse, verify, vouch for, investigate or vet any Experience. For each Experience, any incidental costs and expenses such as fees for travel, food or lodging are the sole responsibility of the Buyer unless otherwise expressly stated in the Experience description.

(j) The Buyer is solely responsible for identifying and obtaining any necessary export, import, firearm, endangered species or other permit for a purchased Lot. Any symbols or notices in the Catalogue reflect our reasonable opinion at the time of cataloguing and are included for informational purposes only. Without prejudice to Condition 3(k), neither we nor the Seller make any representations or warranties as to whether any Lot is subject to export or import restrictions or any embargoes. The denial of any permit or license will not justify cancellation or rescission of the sale or excuse any delay in payment. We will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to our satisfaction of compliance with this Condition.

(k) DISCLAIMER OF WARRANTIES:

(i) All Lots are offered for sale "AS IS," without any guarantee, representations or warranties by us or the Seller, except for the express representations and warranties given by the Seller and the Authenticity Guarantee, which we, as principal, provide to the Buyer. We and the Seller disclaim all implied warranties, including but not limited to merchantability and fitness for a particular purpose, except in so far as such obligations cannot be excluded by law. Neither we nor the Seller give you any guarantee, representation or warranty as to the correctness of the Catalogue or other images or descriptions of the condition, completeness, size, quality, rarity, value, importance, medium, frame, provenance, exhibition history, or literary or historical relevance of any Lot, and no statement anywhere, whether oral or written, will be deemed such a warranty, representation or assumption of liability. Except as expressly set forth elsewhere in these Conditions of Business for Buyers, neither we nor the Seller make any representations or warranties as to whether any Lot is subject to copyright or whether the Buyer acquires any copyrights, including but not limited to, any reproduction rights in any Lot.

(ii) In the case of NFTs, in addition to the above and except for the express representations and warranties given by the Seller and the Authenticity Guarantee, which we, as principal, provide to the Buyer, neither we nor the Seller make any representations or warranties as to the following: (1) whether the NFT or any Referenced Content is subject to copyright; (2) the nature, character, contents, condition, behavior, operation, performance, security, integrity, metadata, persistence, quality, technical details or terms of the smart contract, NFT or the Referenced Content, including without limitation any further iterations of the same; (3) that the smart contract, NFT or Referenced Content or the delivery mechanism for the NFT does not contain vulnerabilities, viruses or malware or other harmful components, or that either will function as any bidder or Buyer expects or without error or mistake; (4) the uniqueness of the Referenced Content; (5) that the NFT is reliable, correctly programmed, compatible with your or others' computer systems, up-to-date, error-free, compatible with your digital wallet or meeting your requirements, or that defects in the NFT can or will be corrected; or (6) the accuracy or reliability of any simulation or videos depicting the intended performance of the NFT or the Referenced Content, whether displayed on our websites or on any other platform.

4. Buyer Representations and Warranties

(a) You represent and warrant to us and the Seller that at all relevant times:

(i) your bids on any Lot are genuine and are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with any applicable antitrust laws;

(ii) your performance under these Conditions of Business for Buyers has not and will not violate any applicable law, regulation or code in any jurisdiction;

(iii) regarding any Lots containing alcoholic beverages, where required by applicable law, you are properly licensed, permitted or otherwise authorized to purchase, receive, possess and/or cause to transport alcoholic beverages;

(iv) your purchase of a Lot and, if you are acting as an agent on behalf of a principal, the arrangement between you and your principal, will not facilitate tax crimes;

(v) you have no knowledge or reason to suspect that (1) the funds used to purchase a Lot are connected with the proceeds of criminal activity, or (2) you or your principal, if applicable (or, if you are an entity, any person(s) or entity(ies) with a beneficial or ownership interest in you), are under investigation, charged with, or convicted of any substantive or predicate money laundering or economic sanctions crime, terrorist activity, tax evasion or act in violation of any anti-bribery or anti-corruption laws or regulations;

(vi) you (and your principal, if applicable) are not, nor are you (or your principal, if applicable) owned (in whole or in part), controlled, or acting on behalf of, an entity or individual that is: (1) the subject of economic sanctions, embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union or any of its member states, United Kingdom, United Nations Security Council, or other applicable sanctions authority (collectively, "**Sanctions**"), or (2) located, organized, or resident in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, Syria, the Russian Federation and Belarus) (collectively, "**Sanctioned Jurisdictions**");

(vii) you (and your principal, if applicable) are currently in compliance, and for the past five years have complied, with applicable Sanctions, anti-money laundering, anti-terrorism, and anti-bribery or anti-corruption laws;

(viii) the Purchase Price will not be funded directly or indirectly by or from anyone that is the subject of Sanctions or located, organized, or resident in a Sanctioned Jurisdiction;

(ix) no party directly or indirectly involved in the transaction is the subject of Sanctions or is owned (in whole or in part) or controlled by any individual or entity that is the subject of Sanctions or otherwise located, organized, or resident in a Sanctioned Jurisdiction, except as expressly authorized in writing by the government authority having jurisdiction over the purchase and with our prior express written consent;

(x) if you are acting as agent on behalf of a principal, you have taken steps reasonably designed to ensure compliance with Sanctions, anti-money laundering, anti-terrorism, and anti-bribery or anti-corruption laws, including but not limited to, conducting appropriate due diligence on your principal and screening source of funds. You will retain and make available upon request the documentation evidencing such due diligence for at least five years after the purchase, and all commissions payable to you for this consignment have been authorized by your principal;

(xi) your purchase will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, or anti-bribery or anti-corruption laws; and

(xii) you have full legal authority without any further action or other party's consent to enter into and perform under these Conditions of Business for Buyers and to give these representations and warranties; if you are an entity, the individual bidding on your behalf is authorized to do so and the entity is duly incorporated or formed, validly existing and in good standing in the jurisdiction where it is incorporated or formed.

(b) We may, in our sole discretion, rescind the sale of a Lot if we reasonably determine that (i) any of the Seller's representations or warranties is inaccurate, incomplete or breached; or (ii) the sale has subjected or might subject us or the Seller to liability.

5. Indemnity

You shall indemnify and hold us, each Sotheby's Group Company, our and their respective officers and employees, and the Seller harmless against any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys' fees), arising out of or in connection with any inaccuracy, incompleteness or breach of any of your representations or warranties or breach of your obligations under these Conditions of Business for Buyers to the fullest extent permitted by law.

6. Bidding

(a) You must create an account and provide the requested information in order to bid. We may require financial references, guarantees, deposits or other security, as we determine necessary or appropriate.

(b) To bid on a Lot containing an NFT, you must have a digital wallet capable of supporting and accepting the NFT.

(c) To bid on any auction Lot designated as a "Premium Lot," you must complete the required Premium Lot pre-registration application. We must receive your application at least 3 business days prior to the commencement of the auction, and our decision whether to accept your application will be final. Online bidding may not be available for Premium Lots.

(d) We advise Bidders to place their bids directly, either in person at the auction (where available) or through our Online Platforms. If you elect to bid or to participate in an auction held through an Online Platform, you are responsible for making yourself aware of all salesroom notices and announcements, which will be available on the Online Platforms.

(e) We also accept written bids and telephone bids, by arrangement with the Bids Department. A written bid, also known as an absentee bid, is where a Bidder submits a maximum bid ahead of a live auction, which will be executed on the Bidder's behalf by the auctioneer at the lowest bid increment possible, as may be determined at the auctioneer's discretion, and never for more than the maximum amount the Bidder indicates. Written bids and telephone bids are offered as a courtesy for no additional charge, at the Bidder's risk and subject to our other commitments at the time of the auction. We will seek to carry out written bids, endeavoring to ensure that the first received of identical written bids has priority. We will not accept liability for failure to place written or telephone bids.

(f) For certain sales, Bidders are permitted to submit via the Online Platform a maximum bid before the start of a live auction (an "**Advance Bid**"). Advance Bids will be executed on your behalf automatically up to your predefined maximum value in response to other bids placed on the Lot, including bids placed by us on behalf of the Seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all Bidders; the value and status of your Advance Bid will be visible only to you, unless it is the leading bid. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment.

(g) All bidding will be in the currency of the sale location. As a courtesy to Bidders, a currency board is operated in many salerooms for live auctions for informational purposes only. Online Bidders will not be able to see any such currency conversion board that may be displayed in the auction room.

(h) We reserve the right to refuse or revoke permission to bid before or during a sale for any reason. For live auctions with bidding in person, we may refuse admission to the auction. For timed auctions, we also reserve the right to deactivate your account at any time prior to, during, or after an auction.

(i) For timed auctions, live auctions with Advance Bidding, and online sales, you may cancel a bid after you place it only if (i) the description of or the condition report for the Lot has been materially revised after the bid was placed; or (ii) a notice regarding the Lot has been posted on our website after the bid was placed. Other than in the foregoing limited circumstances, you agree that any bid you place, regardless of the means by which you have done so, is final and you will not be permitted to amend or retract it. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full Purchase Price and any applicable Buyer's Expenses. We are not responsible for any errors that you make or that are made through your Sotheby's account in placing a bid on a Lot.

7. Conduct of an Auction

(a) An auction is by its nature fast-moving and bidding may progress very quickly. In a live auction, the auctioneer will commence and advance the bidding at levels and in increments the auctioneer considers appropriate (including by reference to any advance bids made). The auctioneer has discretion to vary bid increments in the auction room and on the telephone but Bidders using Online Platforms may not be able to place a bid that is less than a whole bidding increment above the previous bid.

(b) In a timed auction, bidding opens at an amount that is at or below the low estimate for the Lot and escalates in bid increments that we determine. We may vary the amount of the bid increments during a timed auction. Lots will be closed sequentially, either by the online system or, in some cases, by a live auctioneer. If closed by the online system, Lots will close sequentially in 30-second or one-minute intervals (as indicated on the sale page) unless a bid is placed within one minute of a Lot's scheduled closing time, in which case we will extend the sale of that Lot by two minutes from the time of the last bid and such extensions may be repeated for a maximum period of two hours. The extension of any Lot's closing time does not affect any other Lot's closing time; therefore, it is possible that Lots will close out of numerical Lot order.

(c) With respect to Parcels, at the auctioneer's discretion, the successful Bidder of the first Lot in a Parcel will have the option, but not the obligation, to purchase in consecutive order one or more of the remaining Lots in the Parcel, each at the same successful bid price as the first Lot. If any Lots in the Parcel are not purchased, the auctioneer will open the bidding on the next unsold Lot in the Parcel, and the successful Bidder of that Lot will have the option, but not the obligation, to purchase in consecutive order one or more, if any, of the remaining Lots in the Parcel, each at the newly-established successful bid price.

(d) The auctioneer (or, in a timed auction, the online system) may open bidding on any Lot by placing a bid on behalf of the Seller below the Reserve. The auctioneer and Sotheby's representatives may further bid by placing successive or consecutive bids for a Lot up to the amount of the Reserve, or if there is an irrevocable bid on the Lot, up to the amount of the irrevocable bid. In a timed auction, such bids will be counted toward the total bid count displayed on the Online Platform.

(e) The auctioneer (or, in a timed auction, the online system) may refuse or reject any bid, including bids that have previously been accepted, withdraw any Lot, or reopen or continue the bidding (including after the fall of the hammer or, in a timed auction, the close of a Lot). If the Reserve for a Lot is not met, the auctioneer may withdraw the Lot from sale, and the auctioneer or online system will announce that the withdrawn Lot has been "passed", "withdrawn", "returned to owner," "unsold," "bought-in" or the equivalent.

(f) In the case of error or dispute with respect to bidding, either during or after the auction, we in our sole discretion may refuse any bid, withdraw a Lot, determine who the Buyer is, continue or re-open the bidding, cancel the sale of a Lot, or re-offer and re-sell a Lot (including after the fall of the hammer or, in a timed auction, the close of a Lot), and take such other action as we reasonably deem appropriate. In the case of any dispute, our sale record will be absolute and final. In the event of any discrepancy between any online records or messages provided to you and our sale record, our sale record will prevail. Where we decide to cancel the sale of a Lot or to re-offer and sell a Lot following an error or dispute with respect to bidding, we will notify the Buyer of such decision as soon as reasonably practicable.

(g) Subject to Conditions 7(e) and 7(f), the Buyer will be: in a live auction, the highest Bidder accepted for a Lot at the fall of the hammer; in a timed auction, the highest Bidder accepted for a Lot on the close of the Lot; in the case of a Bidder bidding as agent, such Bidder's principal will be the Buyer. This means that, subject to Condition 7(e), the sale contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer in a live auction, or on the close of a Lot in a timed auction, whereupon the Buyer becomes liable to pay the full Purchase Price and any applicable Buyer's Expenses. The sale contract between the Seller and the Buyer of a Lot will be final at the end of the auction session.

(h) Any post-auction sale of Lots will be made pursuant to these Conditions of Business for Buyers.

8. Payment

(a) Generally.

(i) Buyers will be invoiced after the sale. For online Bidders, the purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on our website is provided for your convenience only. In the event of any discrepancy between the online purchase information and the invoice we send you following the sale, the invoice will prevail. We may process payments through third-party service providers, which may post operating rules related to payment on their respective websites and change such rules from time to time. For credit card payments, you authorize us, and our third-party service providers, to immediately charge your selected payment method for all amounts presented to you in the checkout and purchase process.

(ii) For auction Lots, the Buyer's Premium and Overhead Premium will be added to the Hammer Price on a per-Lot basis and are payable by the Buyer as part of the Purchase Price.

(iii) The Buyer also must pay as part of the Purchase Price any applicable sales tax, compensating use tax, VAT, consumption tax, goods or services tax or other indirect taxes, luxury tax, excise tax, and duties or tariffs (collectively, "**Taxes**"), as well as any applicable artist resale right royalty, on the purchase of a Lot where and as required by applicable law. We will collect any applicable Taxes and artist resale right royalty on the purchase of a Lot where and as required by applicable law. The Buyer shall pay the Purchase Price in full without any deduction for taxes of any kind, unless such deduction is required by law. In any such case, the amount due to us from the Buyer will be increased to an amount that after deduction for any such taxes leaves an amount equal to the Purchase Price.

(iv) Payment of the Purchase Price for a Lot and any Buyer's Expenses is due from the Buyer in the currency of the relevant sale (except to the extent permitted in Condition 8(b)) immediately upon conclusion of the auction, notwithstanding any requirements for export, import or other permit. The Buyer's obligation to pay the full Purchase Price and any applicable Buyer's Expenses is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever.

(v) We will not accept payment from a source other than the Buyer. If you are registered to bid as a company, your company will need to pay for any purchases in the name of the company via an accepted payment method. Partial payment for a Lot is not permitted.

(vi) Title in a purchased Lot will not pass to the Buyer until we have received the full Purchase Price in cleared funds. We will release a Lot to the Buyer or Buyer's agent after we have received from the Buyer the full Purchase Price and any applicable Buyer's Expenses in cleared funds and appropriate identification of the Buyer and Buyer's agent (if any), unless we are prevented from doing so by an event beyond our control. Any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the full Purchase Price and any applicable Buyer's Expenses.

(b) Payment in cryptocurrency: for Lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 8(b) in addition to the terms set forth in Condition 8(a) above.

(i) We will accept payment in cryptocurrency only for Lots designated as eligible for such in the Catalogue or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: Bitcoin (BTC), Ether (ETH) and USD Coin (USDC).

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced, and Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from us, and payment must be made between the hours of 9:00am and 12:00pm Eastern Time, Monday through Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in your name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets

Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and we may require you to provide documentation to confirm that you own the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with this Condition 8(b). If you make payment in cryptocurrency other than in accordance with Condition 8(b), including where we determine or reasonably believe, in our sole discretion, that any of your representations and warranties are inaccurate, incomplete or breached, we may, in our sole discretion, return those funds to you, hold you responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and require you to pay in the fiat currency of the sale. In addition, in the event we make any refund of Taxes to you and you paid such Taxes using cryptocurrency, you understand and agree that we may, at our sole discretion, refund you (1) the same amount(s) of the same cryptocurrency that you paid to us for such Taxes; (2) the amount(s) in fiat currency that we invoiced to you for such Taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that you paid for such Taxes. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

(vi) Once you initiate a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by us. You are responsible for verifying that you have sent the correct amount to the correct digital wallet address.

(vii) If you make payment in cryptocurrency from a digital wallet or account, you represent and warrant the following: (1) you own the digital wallet and the cryptocurrency used to make payment; (2) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; (3) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; and (4) your payment in cryptocurrency will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws. We may, in our sole discretion, refuse payment in cryptocurrency from any Buyer if we reasonably determine any of the Buyer's representations or warranties are, or would be as a result of such payment, inaccurate, incomplete or breached.

(viii) We shall have no liability for any payment made by you in cryptocurrency that is not received by us for whatever reason.

(ix) You acknowledge the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorized access to your digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavorable exchange rates; and the risk of unfavorable regulatory intervention and/or tax treatment in relation to transaction in such currency. We will have no liability for any of the foregoing.

9. Consequences of Late- or Non-payment

(a) The Buyer is required to pay the full Purchase Price for a Lot and any applicable Buyer's Expenses in cleared funds within five days of the auction. If the Buyer fails to do so without our prior agreement, the Buyer will be in default. In such case, without prejudice to any rights or remedies the Seller may have, we may in our sole discretion exercise one or more of the following rights or remedies in respect of each Lot for which the Buyer has failed to pay in full, to the fullest extent permitted by law, in addition to any and all other rights or remedies available to us or the Seller by law or in equity:

(i) store the Lot at our premises or, if the Lot is an NFT, in our or the Seller's digital wallet, or elsewhere at the Buyer's sole risk and expense;

(ii) cancel the sale of the Lot;

(iii) set off any amounts owed to the Buyer by a Sotheby's Group Company against any amounts outstanding from the Buyer in respect of the Lot or any damages suffered by us as a result of breach of contract by the Buyer;

(iv) apply any deposits and/or payments made to us by the Buyer as part of the Purchase Price and Buyer's Expenses towards such Lot or any other Lot purchased by the Buyer, or to any shortfall on the resale of any Lot pursuant to paragraph (viii) below, or to any damages suffered by us as a result of breach of contract by the Buyer;

(v) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(vi) charge interest at the annual percentage rate of 6% above the prime rate, but in no event greater than the maximum rate permitted by law, from the date on which payment is due to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(vii) retain or exercise a lien over any of the Buyer's property that is in the possession of a Sotheby's Group Company, in which case we will inform the Buyer, and we may thereafter arrange the sale of such property and apply the proceeds to the amount outstanding;

(viii) resell the Lot at the Buyer's expense either at auction or by private sale, with estimates and reserves set at our discretion, and in the event such resale is for less than the sum of the Purchase Price and applicable Buyer's Expenses for that Lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(ix) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that Lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; and

(x) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs, and in such case, we will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

(b) In the event the Buyer fails to pay any or all of the Purchase Price for a Lot and we elect to pay the Seller any portion or all of the sale proceeds, the Buyer acknowledges that we will have all of the rights that the Seller would otherwise have against the Buyer for any such amount, whether at law, in equity, or under these Conditions of Business for Buyers.

(c) A defaulting Buyer will be deemed to have granted and assigned to us and each other Sotheby's Group Company a continuing security interest of first priority in any property or money of or owing to such Buyer in the possession, custody or control of us or any other Sotheby's Group Company, in each case whether at the time of the applicable sale, the default or if acquired at any time thereafter, and we and each other Sotheby's Group Company may retain and apply such property or money as collateral security for the obligations due to us or to any other Sotheby's Group Company. We and each other Sotheby's Group Company will have all of the rights accorded a secured party under the New York Uniform Commercial Code. A defaulting Buyer hereby agrees that we and each other Sotheby's Group Company may file financing statements under the New York Uniform Commercial Code without the Buyer's signature.

10. Collection and Delivery of Purchases

(a) The provisions of this Condition 10(a) apply to all Lots (or portions of Lots) that are not NFTs:

(i) The Buyer is obliged to arrange collection of purchased Lots no later than 30 calendar days after the date of sale, or if applicable, within the time stipulated in the relevant sale information available on our website.

(ii) Except as set out in this Condition 10(a)(ii), all packing and handling are at the Buyer's risk. We will not be liable for any acts or omissions of third-party packers or shippers. For Lots from a Wine & Spirits auction where we arrange for domestic shipping at your request on your behalf, we will charge you a non-refundable fee at a rate of 1% of the Purchase Price for all domestic shipments arranged. Such fee covers property handling and administration and bearing liability for loss or damage to the Property while in our possession. We will only be liable for breakage or loss during transit. All packages must be inspected upon receipt and breakage or loss reported to us immediately upon delivery of the property. We will not refund any shipping charges, packing charges, or fees.

(iii) If you request Sotheby's to assist with shipping purchased Lots to you, we will include a shipping quote outlining the Buyer's shipping costs (the "**Buyer's Shipping Quote**"). For international Buyers, the Buyer's Shipping Quote will be exclusive of any taxes or duties, and it is your responsibility to ascertain and pay all international duties, custom charges, taxes, charges and tariffs owed to the appropriate government entity or that otherwise need to be paid prior to shipment and/or delivery including any third-party charges necessary to facilitate shipment. Once you have accepted the Buyer's Shipping Quote and we have received in full the Purchase Price, applicable Buyer's Expenses and you have paid in full the amount stated in the Buyer's Shipping Quote by the payment deadline, we will arrange shipment of the Lot to you to the address you provided on your account following conclusion of the sale. Purchased Lots cannot be delivered to P.O. boxes, and we are unable to arrange delivery to those locations specified as excluded zones in the shipping costs calculator that is available on the Online Platform. If you request delivery of a Lot to any such destination, we reserve the right to require you to collect the Lot from us or to arrange delivery of the Lot by a third-party carrier.

(iv) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a Lot within 30 calendar days of the conclusion of the auction, we will store the Lot at the Buyer's expense and risk at our premises or with a third party. Regarding uncollected Lots from a Wine & Spirits auction, if a purchased Lot remains uncollected after 90 days, we may send it to our wine warehouse, upon which time applicable state and local sales tax will be charged. The Buyer hereby agrees to the Virtual Cellar Terms of Use, Storage Terms of Use and Auto-Renewal Policy with regard to the storage of such Lot(s), which can be found at https://www.sothebyswine.com/ny/storage.

(v) If a purchased Lot is not collected within six months of the auction, the Buyer authorizes us, having given notice to the Buyer, to arrange a resale of the Lot by auction or private sale, with estimates and reserves at our discretion. Any such sale conducted by a Sotheby's Group Company will be conducted under the standard Conditions of Business for Sellers and the Conditions of Business for Buyers, if any, applicable to the relevant sale. If the Lot sells, we will be entitled to deduct from the sale proceeds our standard seller's commission and any other costs we incur in selling the Lot, and any excess will be remitted to the Buyer.

(b) The provisions of this Condition 10(b) apply to all Lots (or portions of Lots) that are NFTs:

(i) In order to receive an NFT, you must have a digital wallet that is capable of supporting and accepting the NFT, that you own, and to which you have access. You understand and acknowledge that not all digital wallets can support storage of a non-fungible token, and that if your wallet does not support storage of the NFT purchased by you, you may not be able to access that NFT. If you fail to provide us with an address for a digital wallet that is capable of supporting and accepting the NFT within five business days of the conclusion of the sale, we may, in our sole discretion, treat the NFT as transferred to you for purposes of Condition 11(a)(iii), treat the NFT Lot as a Lot for which the Buyer has failed to pay in full for purposes of Condition 9, and hold you responsible for all resulting third-party fees (including, without limitation, custodial fees, insurance, network fees, taxes, transfer fees, etc.).

(ii) We or the Seller will mint or transfer the NFT to the digital wallet that you have specified, after you have met the conditions in Condition 8 and subject to any additional timing or criteria included in the Catalogue or other descriptions of the Lot. We or the Seller will transfer the NFT to the wallet address specified by you and are not responsible for confirming that you have supplied us with the correct or a valid address. We and the Seller are not responsible if the transfer of the NFT to your wallet fails, unless such failure is the result of us sending the NFT to a wallet address other than the one provided by you.

11. Risk and Responsibility for Lots

(a) Risk and responsibility for a purchased Lot will transfer to the Buyer as follows:

(i) <u>for Lots (or portions of Lots) that are not NFTs in live auctions</u>: on the earlier of: (1) collection of the Lot, or (2) the 31st calendar day after the sale, or if applicable, the expiry of the time specified in the special sale information available on our website, except that risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. For any Lots stored at a third-party location and not available for collection from our premises, your provision to us of instructions authorizing the release to you or your agent shall constitute collection by the Buyer.

(ii) <u>for Lots (or portions of Lots) that are not NFTs in timed auctions</u>: (1) if we dispatch the Lot to the Buyer (using the method of shipping the Buyer specified for the Lot), when the Lot comes into the physical possession of the Buyer or the Buyer's designated agent or (2) if collection by the Buyer is available, when the Buyer or the Buyer's designated agent collects the Lot, except that in either of the foregoing, risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. If you choose to exercise any right you may have to cancel the contract for the purchase of the Lot (in accordance with the procedure set out at Condition 12 below), you acknowledge that the Lot is at your risk and that you should therefore insure the Lot against loss or damage until it is returned to us.

(iii) <u>For Lots (or portions of Lots) that are NFTs</u>: After transfer of the NFT to the digital wallet specified by you, you are responsible for secure storage of the NFT in the wallet or other storage mechanism you use to receive and/or hold the NFT. You are solely responsible for any risks associated with the transferring, creating, holding, storing, or use of NFTs or a digital wallet, as applicable, including network failures or disruptions; corrupted wallet files; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of attack against the NFT; risk of losing access to the NFT due to loss of private key(s); custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; failure to provide appropriate maintenance (including without limitation hosting); and other unanticipated risks. Neither we nor the Seller will not be responsible for any such risks or losses.

(b) Once risk passes to the Buyer, the Buyer irrevocably releases us and each other Sotheby's Group Company, our and their respective officers and employees, agents, warehouses and the Seller, from any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys' fees) for loss of or damage to the Lot.

(c) Before risk and responsibility for a purchased Lot transfers to the Buyer in accordance with this Condition 11, we assume liability for loss or damage to a Lot, subject to the exclusions set out in paragraph (d) below. In the event of loss or damage for which we have assumed liability, we will determine the extent of depreciation to the Lot, if any, caused by the loss or damage and compensate the Buyer in respect of that loss up to the amount of the Purchase Price paid by the Buyer for the Lot.

(d) We will not be liable for any loss or damage (1) caused by any process undertaken by independent contractors engaged with your consent, including but not limited to for restoration, conservation, framing or cleaning; (2) caused to frames or to glass covering prints, paintings or other flat works; or (3) caused by changes in humidity or temperature (as long as we take reasonable care in handling the Lot), normal wear and tear, gradual deterioration or inherent vice or defect (including woodworm), war, any act or acts of terrorism (as defined by our insurers), nuclear fission, radioactive contamination, or chemical, bio-chemical or electromagnetic weapons. If the Lot is an NFT, in addition to the above, we will not be liable for any loss related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(e) Upon your receipt of payment from us for any loss or damage to a Lot in accordance with this Condition 11, you, on your own behalf and on behalf of your insurer(s), irrevocably release us and each other Sotheby's Group Company, our and their respective officers and employees, agents, warehouses and the Seller from all liability for loss of or damage to such Lot and irrevocably waive all rights and claims that you might have against us or any other Sotheby's Group Company, our or their respective officers or employees, agents, warehouses or the Seller in connection with the same.

12. Consumer Cancellation

(a) <u>Timed Auction Cancellation of Purchase</u>

(i) If you are a "**Consumer**" (namely a person acting for purposes that are wholly or mainly outside of your trade, business, craft or profession) who habitually resides in the European Union or United Kingdom and the Seller is a "**Trader**" (namely a Seller acting for purposes relating to their trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf), then you have the right to cancel your online purchase of goods (except for goods that are personalized or made to the Buyer's specifications) (the "**Consumer Cancellation Right**") for any reason during the period of 14 calendar days after you or your designated agent (other than the carrier) acquires physical possession of the Lot or, if the Lot is an NFT, after the date that you have submitted payment but before we or the Seller have initiated the transfer of the NFT to the wallet specified by you (the "**Consumer Cancellation Period**"). Once, however, we or the Seller have initiated the transfer of the NFT to the wallet specified by you, you agree that you will no longer have the right to cancel the sale under the terms of this Condition. By submitting a bid, you hereby consent to us transferring the NFT Lot to you immediately following your payment and that upon such transfer you will lose any right of withdrawal or cancellation you may have under the Consumer Cancellation Right. To exercise the Consumer Cancellation Right in relation to a Lot, the Consumer must (1) notify us of intention to cancel by a clear statement (e.g. a letter sent by post, fax or email or you may use the model cancellation form provided in Condition 12(c)) prior to the end of the Consumer Cancellation Period, and (2) return the Lot to us in the same condition as when you or your representative received it, by no later than 14 calendar days after providing notice of intent to cancel.

(ii) You shall return the Lot or deliver it to us at such address as we may specify for the purpose, without undue delay and in any event no later than 14 calendar days from the day after which you notify us of your intention to cancel your purchase of the Lot. This deadline is met if you send back the Lot before the period of 14 calendar days has expired. You must bear the direct costs of returning the Lot. If we had arranged for the Lot to be delivered to you, we estimate that the cost of returning the Lot by the same means is likely to be similar to the cost of delivery, but it is not possible for us to be more accurate as to this cost due to the many variables involved in our worldwide business model and the means by which a return might be made.

(iii) If the foregoing conditions for exercising the Consumer Cancellation Right are met, we will reimburse the Buyer for Purchase Price, if paid, plus standard delivery charges, if we are required to do so in accordance with the Consumer Cancellation Right. We will not process the reimbursement unless and until the Lot is returned to us or you have supplied us with evidence of having returned the Lot to us.

(iv) We will make the reimbursement to the Buyer using the same method of payment as the Buyer used for the initial transaction, unless expressly agreed otherwise. We will not charge the Buyer any fee in connection with processing the reimbursement.

(v) We will not reimburse the Buyer for any supplementary costs that arose if you chose a type of delivery other than the least expensive type of standard delivery offered by us or any import duties you incur as a result of you returning the Lot to us. We are entitled to deduct from the reimbursement the amount of any loss in value of the Lot that is caused as a result of unnecessary handling by you.

(vi) If you exercise a Consumer Cancellation Right pursuant to this Condition 12 and you paid any amount(s) due using cryptocurrency, we may, at our sole discretion, refund you (1) the same amount(s) of the same cryptocurrency that you paid to us; (2) the amount(s) in fiat currency that we invoiced to you; or (3) the fiat currency equivalent, based on the exchange rate quoted by a financial entity designated by us, at the time the refund is made of the amount(s) of cryptocurrency that you paid. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

(b) <u>Cancellation of Delivery Services</u>

(i) If you are a Consumer who habitually resides in the

European Union or United Kingdom, then you have the right to cancel the contract for any delivery services in connection with your purchase of a Lot (the "**Services Cancellation Right**") for any reason during the period of 14 calendar days after the conclusion of the contract for delivery services (the "**Services Cancellation Period**").

(ii) If you request us to begin performance of the delivery services during the Services Cancellation Period and subsequently decide to exercise your right to cancel the provision of services during the Services Cancellation Period, you shall pay us the cost of the services that have been performed by the time you exercise your cancellation right. We will make any reimbursement due to you not later than 14 days after the date on which we are informed about your decision to cancel the services. We will make the reimbursement to you using the same method of payment as you used for the initial transaction, unless expressly agreed otherwise. We will not charge any fee in connection with processing the reimbursement.

(c) To exercise a Consumer or Services Cancellation Right, you must notify us of your intention to cancel by a clear statement (e.g. a letter sent by post, fax or email) prior to the end of the Consumer or Services Cancellation Period. Alternatively, you may use the following model cancellation form:

To: Sotheby's [insert the name of the company within the Sotheby's Group conducting the relevant sale]

I/We hereby give notice that I/We* cancel [my/our online purchase of the following goods[*]][the provision of the following delivery services [*]],*

Ordered on [*]/received on [*],

Name of Consumer(s):

Address of Consumer(s):

Signature of Consumer(s) [only if the notification is in hard copy]

Date:

[*] Delete as appropriate

13. Exclusions and Limitations of Liability

(a) Generally

(i) Neither we nor the Seller will be liable for errors or omissions in the glossary of terms, if any, or the Catalogue or other descriptions of the Lot, though if we discover a material error or omission in such materials prior to the auction, we will endeavor to provide a correction, time permitting.

(ii) We reserve the right to withdraw any Lot before the conclusion of the sale and will have no liability to you for such withdrawal. Regarding Experiences, we reserve the right to withdraw any Experience before or after the sale, and we will have no liability to you for such withdrawal.

(iii) We offer the Online Platforms as a convenience to clients. The application that enables participation via the Online Platforms is optimized for broadband connectivity (DSL or cable modem). Broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond our reasonable control may create difficulties for some users including, for example, in relation to accessing an auction via the Online Platforms and in maintaining continuity of such access. Neither we nor the Seller will be liable to you for any failure to execute bids through our Online Platforms, or errors or omissions in connection therewith, including, without limitation, errors or failures caused by (1) any loss of connection between you and our Online Platforms; (2) a breakdown on or problem with our Online Platforms or other technical services; or (3) a breakdown or problem with your internet connection, computer, mobile device or system.

(iv) We are not liable to you for any acts or omissions in connection with the conduct of the auction or for any matter relating to the sale of any Lot, other than as set out in the Authenticity Guarantee, or as may be required by applicable law.

(v) The Seller of any Lot is not liable to you for any acts or omissions in connection with any matter relating to the sale of such Lot, other than a breach of the express representations and warranties given by the Seller.

(vi) Unless we own a Lot offered for sale, we are not responsible for any breach of these Conditions of Business for Buyers by the Seller.

(vii) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages.

(viii) With respect to Experiences, no Sotheby's Group Company, nor our and their respective officers and employees, will be liable for any negligent act or omission of any person or entity providing any goods or services arising out of or in connection with the fulfillment of an Experience or the Buyer's participation in the Experience, or for any claims, causes of action, liabilities, damages, losses, or expenses (including but not limited to reasonable attorneys' fees) arising out of or in connection with the Buyer's interaction with the Seller or any third party in connection with an Experience.

(ix) Without prejudice to Conditions 13(a)(i)-(viii), our and the Seller's aggregate liability to you under these Conditions of Business for Buyers for any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot actually paid, except in the case of our willful misconduct or fraud, or in the case of death or personal injury caused by our negligent acts or omissions.

(b) In addition to the terms set forth in Condition 13(a) above and without limiting Condition 3(j) above in any way, NFTs shall be subject to the additional terms in this Condition 13(b).

(i) We are only selling the ownership rights to the NFT and in no way are we responsible for any resales or secondary market sales of the NFT or the Referenced Content or any iterations of the same. Any copyright(s) in and to the NFT and Referenced Content, including but not limited to, any reproduction rights in any Referenced Content, remain with the creator(s) thereof, and the purchase of the NFT does not constitute an assignment of any copyright(s) in and to the NFT or Referenced Content. If you purchase an NFT, then, including without limitation, these Conditions of Business for Buyers, and any Listing Terms, we hereby grant you a worldwide, non-exclusive, non-transferable, royalty-free license to use, copy and display the NFT and the Referenced Content for such purchased NFT solely for the following purposes: (a) for your own personal, non-commercial use; (b) as part of a marketplace that permits the purchase and sale of your NFTs; or (c) as part of a third party website or application that permits the inclusion, involvement, or participation of your NFT. This license only lasts as long as you are the valid owner and holder of the NFT associated with the Referenced Content. If you sell or transfer the NFT to another person, this license will transfer to such other owner or holder of the NFT, and you will no longer have the benefits of such license. All rights not expressly granted herein are reserved.

(ii) You agree that you may not, nor permit any third party to do or attempt to do any of the following without our (or, as applicable, our licensors') express prior written consent in each case: (a) modify the Referenced Content for NFTs in any way, including, without limitation, the shapes, designs, drawings, attributes, or color schemes; (b) use the Referenced Content for your NFT to advertise, market, or sell any third party product or service; (c) use the Referenced Content for your NFT for any derogatory or defamatory purpose that creates harmful associations or a risk of harm, damage or liability to any of the Sotheby's Group Companies, e.g., in connection with images, videos, or other forms of media that depict hatred, intolerance, violence, cruelty, or anything else that could reasonably be found to constitute hate speech or otherwise infringe upon the rights of others; (d) sell, distribute for commercial gain (including, without limitation, giving away in the hopes of eventual commercial gain), or otherwise commercialize merchandise that includes, contains, or consists of the Referenced Content for your NFT; (e) attempt to trademark, copyright, or otherwise acquire additional intellectual property rights in or to the Referenced Content for your NFT; (f) create, sell or attempt to create or sell fractionalized interests in the Referenced Content or any NFT; or (g) otherwise utilize the Referenced Content for your NFT for your or any third party's commercial benefit.

(iii) If the Referenced Content associated with your NFT contains third party copyrights, trade secrets, trademarks, know-how, patent rights or any other intellectual property rights recognized in any country or jurisdiction in the world (collectively, "**Third Party IP**") (e.g., licensed intellectual property from any rights holder, such as music performance rights or publicity rights), you understand and agree as follows: (a) you will not have the right to use such Third Party IP in any way except as incorporated in the Referenced Content for your NFT, and subject to the license and restrictions contained herein; (b) depending on the nature of the license granted from the owner of the Third Party IP, we may need to (and reserve every right to) pass through additional restrictions on your ability to use the Referenced Content; (c) to the extent that we inform you of such additional restrictions, you will be responsible for complying with all such restrictions from the date that you receive the notice, and that failure to do so will be deemed a breach of the license contained herein; (d) such third party owns and retains all right, title and interest in and to such Third Party IP except as expressly licensed hereunder; and (e) the licensor of such Third Party IP shall be a third-party beneficiary of (but not a party to), and entitled to enforce, these Conditions of Business for Buyers against you with respect to such Third Party IP.

(iv) Transfer of ownership to an NFT will not guarantee that you will continue to have access to the Referenced Content to which it relates and you further acknowledge and agree to the risks associated with purchasing, using, transferring, and owning NFTs, as applicable, including, but not limited to, telecommunications, network, server, or blockchain failures, malfunctions, or disruptions; risk of losing access to the NFT due to lost or forgotten private key(s) or password(s) or corrupted wallet files; mis-typed addresses or incorrectly constructed transactions; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of cyber-security attack; custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; and other unanticipated risks.

(v) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages, including, as applicable, damages relating to any of the risks or disclaimed attributes set forth in Condition 13(b)(iii). In addition to the above, we will not be liable for any loss whatsoever related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(vi) You have sufficient understanding of NFTs, digital wallets and other storage mechanisms, cryptocurrencies, blockchain technology, and the use, characteristics, functionality, programming, and/or other material characteristics of all of the foregoing, to fully understand and agree to these Conditions of Business for Buyers and the disclaimers and risks outlined herein, or have consulted with professional advisors in relation to the foregoing such that any participation by you in the auction of any NFT constitutes an informed acceptance of such disclaimers and risks.

14. Data Protection

(a) We will hold and process your personal information and may share it with another Sotheby's Group Company for use as described in, and in line with, our Privacy Policy published on our website https://www.sothebys.com/privacy-policy or available on request by email to enquiries@sothebys.com.

(b) We may film auctions or other activities on any Sotheby's Group Company's premises and such recordings may be transmitted over the internet via our website or other Online Platforms or social media. Online and telephone bids may be recorded and you agree to such recording.

15. AUTHENTICITY GUARANTEE

(a) We, as principal, provide an Authenticity Guarantee to the Buyer, subject to the following terms and conditions, that the Lot is not a "counterfeit". For these purposes, a "counterfeit" means a Lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any glossary of terms). No Lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting). Notwithstanding anything to the contrary in this Condition 15, with respect to NFTs, unless otherwise set forth on the respective Lot page on our website, the Authenticity Guarantee is regarding the authorship of the Referenced Content, if any.

(b) The Authenticity Guarantee is provided for a period of five years after the date of the auction (the "**Guarantee Period**"), except as otherwise provided in Condition 15(h) below.

(c) The Authenticity Guarantee is provided solely for the benefit of the Buyer and cannot be transferred to any third party.

(d) To claim under the Authenticity Guarantee, the Buyer must:

(i) notify us in writing within three months of receiving any information that causes the Buyer to question the authenticity or attribution of the Lot and in any event by no later than the expiry of the Guarantee Period, specifying the Lot number and the date of the sale in which it was purchased, and providing all the information in the Buyer's possession in support of the Buyer's claim; and

(ii) return the Lot to us or, at our direction, to the Seller or another third party, in the same condition as at the date of sale to the Buyer and be able to transfer good title in the Lot, free from any third-party interest or claim(s) arising after the date of the sale.

In addition, we may also require the Buyer to obtain at the Buyer's cost the reports of two independent and recognized experts in the field, mutually acceptable to us and the Buyer. We will not be bound by any such reports and we reserve the right to seek additional expert advice at our expense.

(e) We reserve, in our absolute discretion as principal, the right to reject a claim under the Authenticity Guarantee if:

(i) the catalogue description was in accordance with the opinions of scholars and experts, which are generally accepted and known or privately expressed to us, as at the date of the sale, or the Lot description indicated that there was a conflict of such opinions;

(ii) the only method of establishing that the Lot was a counterfeit at the date of the sale would have been by means or processes not then generally available or accepted, unreasonably expensive or impractical to use, or likely to have caused damage or loss of value to the Lot;

(iii) the manner in which the Lot is said to be a counterfeit is due only to damage, restoration, modification work of any kind (including repainting or over-painting) present at the time of the sale, or the inability of the manufacturer, maker or relevant archives to confirm the authenticity and attribution of the Lot; or

(iv) the manner in which the description of the Lot is incorrect does not result in a material loss in value of the Lot.

(f) Subject to the above, if we reasonably determine that the Lot is a counterfeit, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale.

(g) The rescission of the sale and the refund of the Purchase Price is the Buyer's sole remedy available under the Authenticity Guarantee and is in lieu of any other remedy that might otherwise be available to the Buyer as a matter of law or in equity.

(h) Additional provisions specific to Lots in Jewelry, Wine & Spirits, Tea and Books & Manuscripts auctions:

(i) With respect to Lots containing any gemstone, jade or pearls, the Authenticity Guarantee is that the gemstone or pearls are genuine or of natural origin, and the Guarantee Period for any claim that the gemstone, jade or pearls are not genuine or of natural origin is 21 days from the date of the auction.

(ii) With respect to Lots sold in a Wine & Spirits or Tea auction, the Authenticity Guarantee is that the producer and vintage (and for Tea, type) is as stated in the description of the Lot, and the Guarantee Period is 21 days from the date of the auction.

(iii) With respect to Lots sold in a Books & Manuscripts auction, the Authenticity Guarantee also includes a guarantee to the Buyer for a Guarantee Period of 21 days from the date of the auction that, subject to Conditions 15(c)-(g), the Lot's text and/or illustrations are not materially defective. Subject to the following exceptions, if we reasonably determine that the text or illustrations in a Lot are materially defective, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale. We reserve the right to reject a claim under this Condition 15(h) if:

(1) the Lot comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing;

(2) in the case of a manuscript, the Lot was not described in the Catalogue as complete;

(3) the defect complained of was mentioned in the Lot description or the item complained of was sold un-named in a Lot;

(4) the defect complained of is not a defect in text or illustration, such as without limitation, damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or half titles or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates, or is based on the age of hand-coloring in maps, atlases or books; or

(5) the manner in which the text or illustrations are defective does not result in a material loss in value of the Lot.

16. Miscellaneous

(a) You shall provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law or to evidence your authority to enter into these Conditions of Business for Buyers. If you are an agent acting on behalf of a principal, you shall also disclose to us the identity of the principal and provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law with respect to you and the principal or to evidence your authority to bid on behalf of and to bind the principal. We reserve the right to seek identification of the source of funds received. If we have not completed our enquiries in respect of Know Your Client, Sanctions, anti-money laundering, anti-terrorist financing or other checks as we consider appropriate concerning you (or your principal, if applicable) to our satisfaction or if we are not satisfied in our sole discretion with the results of such enquiries, we may, in our sole discretion, prohibit you or the principal from bidding, or not complete, cancel or rescind the sale of any Lot, including refusing or returning any payment, as appropriate, and take any further action required or permitted under applicable law without any liability to you.

(b) You are personally liable for your bid. If you are an agent acting on behalf of a principal, you and your principal are bound by the terms of these Conditions of Business for Buyers and jointly and severally assume your obligations and liabilities under them.

(c) We own the exclusive copyright to all images and written material we produce relating to each Lot. You cannot use them without our prior written permission. We may use them as we deem appropriate, to the extent permitted by law, before, during or after the sale of a Lot.

(d) The Conditions of Business for Buyers, including the Authenticity Guarantee, and the express representations and warranties and indemnity given by the Seller together are the entire agreement between us, the Seller and you with respect to the subject matter hereof and supersedes all prior or contemporaneous written, oral or implied understandings, representations or agreements relating to the subject matter of this agreement. If any part of this agreement is deemed invalid or unenforceable, such invalidity or unenforceability will not affect the remaining provisions, which will remain in full force and effect. No act, omission or delay by us shall be deemed a waiver or release of any of our rights.

(e) These Conditions of Business for Buyers are binding upon you, your estate, heirs, executors, devisees, representatives, administrators, successors and permitted assigns.

(f) You may not assign or delegate your rights or obligations under these Conditions of Business without our prior written consent.

(g) Notices to us should be in writing and addressed to the department in charge of the sale, quoting the reference number specified for the auction.

17. Law and Jurisdiction

This agreement will be governed by and construed in accordance with the laws of the State of New York. In the event of a dispute arising from or relating to this agreement, you agree to submit to the exclusive jurisdiction of the state courts of and the federal courts sitting in the State and County of New York, though we will retain the right to bring proceedings in a court other than the state and federal courts sitting in the State and County of New York.

Last Modified August 7, 2023

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Business for Buyers, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Business for Buyers, as amended by any oral announcement or posted notices.

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Business for Buyers will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this auction has a printed catalogue, a PDF catalogue or both and the guaranteed property symbol for a lot is not included in such catalogue or if there is no printed catalogue or PDF catalogue and the guaranteed property symbol for a lot is not included at the time the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

∋ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot will be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If this auction has a printed catalogue, a PDF catalogue or both and the irrevocable bid is not secured until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the irrevocable bid is not secured until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party's possible participation in the sale Is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party's possible participation in the sale Is not known until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

◉ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

✧ Premium Lot

In order to bid on "Premium Lots" (in print catalogue or ✧ in the lot's specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

⊖ US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

⧆ Cryptocurrency Payments

We will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers (or where applicable, in the Conditions of Sale and Additional Conditions of Sale for Payment by Cryptocurrency) applicable to the sale and only on the terms and conditions set out therein as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

¤ Financing Eligible

Lots with this symbol indicate that financing of up to 50% of the lot's low auction estimate is available for eligible borrowers through Sotheby's Finan-cial Services. More information is available at sothebys.com/bidnowpaylater or by speaking to your Sotheby's Relationship Manager.

❖ National Heritage Lot

Lots with this symbol are part of the National Heritage of Mexico and cannot be permanently exported from Mexico. Accordingly, the lot will be offered for sale in New York but will not be available in New York for inspection or delivery. The lot will be released to the buyer in Mexico in compliance with all local requirements. Prospective buyers may contact Sotheby's representatives in Mexico City and Monterrey at sothebys.mexico@sothebys.com for an appointment to view the work.

2. BEFORE THE AUCTION

Bidding in advance of the live auction For certain sales, you may bid in advance of the live auction ("Advance Bids") on sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

The Catalogue The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may include in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale, or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

Viewing Property will be available for viewing at an exhibition of the auction property or by appointment only at our New York premises or such other location as we may indicate from time to time as indicated on the webpage for the sale.

Salesroom Notices Salesroom notices amend the catalogue description after our catalogue is available. They are announced by the auctioneer and/or posted on the sale page. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid.
If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public (subject to any governmental health or safety restrictions) without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue, on the sale page or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Absentee Bidding for Live Auctions If you do not wish to bid online during a live auction, you may place your bid ahead of time, either via sothebys.com or the App, or by submitting your bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, at the lowest bid increment possible, as may be determined at the auctioneer's discretion, and never exceeding your limit. This service is free and confidential.

Advance Bidding for Live Auctions For certain live sales, where Advance Bids are accepted, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Online bidding may not be available for Premium Lots.

In Person Bidding for Live Auctions For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App.

Telephone Bidding for Live Auctions In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. For information about registering to bid on sothebys.com or through the Sotheby's App, please see sothebys.com. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

Economic Sanctions The United States, the United Kingdom and the European Union maintain economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States, the United Kingdom and the European Union of certain items originating in sanctioned countries. The purchaser's inability to import any item into these countries or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium and the Overhead Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium and an overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The applicable buyer's premium and overhead premium rates are as set forth in the Conditions of Business for Buyers.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, your invoice will be mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. A 2.5% surcharge fee will be applied to the total payment plus applicable sales tax for clients who wish to pay for their purchase using a credit card at New York auctions and for New York private sale transactions. Other payment methods besides credit card do not incur a surcharge fee. Credit card payments may not exceed $200,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html or (b) through the Sotheby's App.

Payment by Check Please contact Post Sale Services for information regarding payment by check.

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction".

Collection and Delivery

Post Sale Services

+ 1 212 606 7444

FAX: + 1 212 606 7043

uspostsaleservices@sothebys.com

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made.

All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Business for Buyers applicable to the sale.

IMPORTANT NOTICES

Property Collection All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Business for Buyers. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

Property Payment All property must be paid in full before collection or release from any of our or our vendor's premises. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at any offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises or our vendor's premises by the buyer at their expense no later than 30 calendar days following the auction. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

For any in-person collections at any of our vendor's premises, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices @sothebys.com to start your collection process.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements are made subject to the provisions of the Authenticity Guarantee and the Conditions of Business for Buyers.

1 When a piece is in our opinion of a certain period, reign or dynasty, this attribution appears in bold type, directly below the heading of the catalogue entry for every lot e.g. A blue and white dish in our opinion of the Jiajing period of the Ming dynasty is catalogued as: **A BLUE AND WHITE DISH MING DYNASTY, JIAJING (1522 -1566)**

2 No firm attribution to a period is intended by any work in a description not confirmed by an attribution in bold type after the heading of the lot.

3 Where attribution is given in the heading for a lot and there is more than one piece in the lot, all the pieces in the lot belong in our opinion to the period in bold unless specifically stated to be otherwise.

4 Where no attribution is given to a piece, it is of doubtful period in our opinion or of 19th or 20th century date.

GLOSSARY FOR CHINESE WOOD

With respect to Asian hardwoods, the terms 'Huanghuali', 'Huali' 'Hongmu' 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby'sand demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery,Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

04/17 NBS_GLOS_CHINESE

新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1050 BC
周	ZHOU DYNASTY	c.1050 - 221 BC
西周	Western Zhou	c.1050 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
北周	Northern Zhou	557 - 581
隋	SUI DYNASTY	581 - 618
唐	TANG DYNASTY	618 - 907
五代	FIVE DYNASTIES	907 - 960
遼	LIAO DYNASTY	907 - 1125
宋	SONG DYNASTY	960 - 1279
北宋	Northern Song	960 - 1127
南宋	Southern Song	1127 - 1279
夏	XIA DYNASTY	1038 - 1227
金	JIN DYNASTY	1115 - 1234
元	YUAN DYNASTY	1279 - 1368
明	MING DYNASTY	1368 - 1644
洪武	Hongwu	1368 - 1398
永樂	Yongle	1403 - 1424
宣德	Xuande	1426 - 1435
正統	Zhengtong	1436 - 1449
景泰	Jingtai	1450 - 1456
天順	Tianshun	1457 - 1464
成化	Chenghua	1465 - 1487
弘治	Hongzhi	1488 - 1505
正德	Zhengde	1506 - 1521
嘉靖	Jiajing	1522 - 1566
隆慶	Longqing	1567 - 1572
萬曆	Wanli	1573 - 1620
天啟	Tianqi	1621 - 1627
崇禎	Chongzhen	1628 - 1644
清	QING DYNASTY	1644 - 1911
順治	Shunzhi	1644 - 1661
康熙	Kangxi	1662 - 1722
雍正	Yongzheng	1723 - 1735
乾隆	Qianlong	1736 - 1795
嘉慶	Jiaqing	1796 - 1820
道光	Daoguang	1821 - 1850
咸豐	Xianfeng	1851 - 1861
同治	Tongzhi	1862 - 1874
光緒	Guangxu	1875 - 1908
宣統	Xuantong	1909 - 1911
中華民國	REPUBLIC OF CHINA	1912 -
洪憲	Hongxian	1915 - 1916
中華人民共和國	PEOPLE'S REPUBLIC OF CHINA	1949 -